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ABSTRACT

This guide is intended to be used for instruction in communication skills from the seventh grade through the twelfth. Each section of the guide is identified by grade level and includes instructional objectives, suggestions for introducing and motivating the unit, required material, suggested activities, audiovisual aids, resource materials, and evaluation procedures. The instructional units include "English (grades 8-12, Advanced)," which provides units of study on the short story, poetry, novel, drama, transformational grammar, composition, language usage and skills, library, mythology, romanticism, American language and dialects, the term paper, and prose fiction; "Regular English (Grades 7-12)," which provides units of study on paragraph writing, science fiction, basic sentence patterns, sentence expansion, rhetoric, modern plays, romantic literature, and novelettes; "Junior High Speech," which includes units on listening, formal speaking, storytelling, bodily action, and discussion; "Speech 1 and 2," which includes units on listening, debate, bodily action, and parliamentary procedure; "Drama 1 and 2," which includes units on the theater, stagecraft, and directing; and "Journalism 1 and 2," which includes units on the newspaper, graphics, interviews, amusements, and sports writing. (WR)

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ED 094378

COMMUNICATION ARTS

A TENTATIVE CURRICULUM GUIDE

FOR

ENGLISH 7-12

BASIC, REGULAR, STS

JUNIOR HIGH SPEECH A & B

SPEECH I, II

DRAMA I, II

JOURNALISM I, II

IRVING INDEPENDENT SCHOOL DISTRICT

IRVING, TEXAS

1973

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IRVING PUBLIC SCHOOLS

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IRVING PUBLIC SCHOOLS

PHILOSOPHY OF EDUCATION

The Irving Schools are committed to the general philosophy that education (K-12) should provide appropriate learning experiences for every child in the district. These experiences should be designed to motivate and assist each child in the attainment of his maximum potential intellectually, physically, socially, economically and morally.

The curriculum should place emphasis upon the needs of the child as he grows and develops into adulthood. It should provide a challenging program for the gifted, the average and the slow achiever in each of the required academic disciplines and should also provide opportunities for the individual to expand his proficiencies in appropriate electives.

The method of instruction should reflect recognition of individual differences in students rather than group conformity and should be democratic in procedure. Instruction should provide the student with knowledge of how and where to obtain needed information and should instill an appreciation of our American heritage, respect for authority and a devotion to our American way of life.

The school should cooperate with the home, the church and the community in educating for the prevention of juvenile delinquency and dissatisfied, neurotic adults. Joint efforts for full use of all community resources in the prevention of crime and social degeneration should be encouraged.

The schools should provide a staff of well trained teachers, counselors and supervisory and administrative personnel who take pride in their professional obligation to the intellectual, social and moral development of the citizenry. Staff development should be a continuous and ongoing involvement of all personnel.

The school plant should be well planned to house the educational program of the students to be served. The building should be functional and flexible in design to allow for various types of instructional arrangements.

--oOo--

ACKNOWLEDGEMENTS

This guide was written by teachers, for teachers. Sincere appreciation is extended to everyone who took part in the development of the new parts of the guide and the revision of the other sections. A special thank you is offered to the individual chairmen of each of the sections for the long hours they spent in organizing and articulating the contents. To those who labored many hours pulling together and creating new ideas and techniques to be included, your professionalism will be appreciated by every teacher who uses it.

FOREWORD

This tentative guide is the result of the cooperative efforts of a selected group of teachers and members of the curriculum and administrative staffs.

The content and purpose of the material within this guide have been designed to serve as a frame of reference to which classroom instruction is related. No guide should be followed slavishly but should be used to meet the individual and group needs within the classroom. It would be impractical, if not impossible, to expect each teacher to cover all the suggested activities. Neither is the guide intended to limit the classroom teacher just to its materials and activities. The teacher should feel free to add her own creative thinking to better meet the needs, interests, and abilities of the children within her classroom.

The basic skills of learning as presented in this guide should be stressed by the teacher. It is important that the child develop these skills to the best of his ability, but the teacher is encouraged to develop and extend methods of presentation which she finds effective. In this way, all Irving students will have a common background of learning skills, materials and activities; but the amount of content used and learned will depend upon the needs and abilities of the children in each particular classroom.

Since this guide has been purposely designed as a tentative one, revisions will be made from time to time in accordance with the demands of changing times and as improvements are envisioned. Each teacher is encouraged to evaluate this guide and to participate in its revision by making her suggestions and recommendations known.

Sincere gratitude is extended to all those who contributed to the development of this guide.

Joe W. Cassel, Ed.D.
Assistant Superintendent
for Instruction

IRVING PUBLIC SCHOOLS

INTRODUCTION

Communication Arts curriculum is only a map; it takes a conscientious, enthusiastic, imaginative, and well-prepared teacher to use the map in planning and directing a worthwhile academic journey for students.

The suggestions included in this guide were provided by teachers from their own experience in actual classroom situations. It is hoped that the recommendations and procedures will give the teacher assistance in planning a variety of activities to involve the students in. Certainly each instructor should feel free to adapt any of the activities or techniques to the needs of the individual student, a particular class, or to his own style of teaching.

This guide does not attempt to cover or to explore every aspect of language instruction. Changes and additions to individual units are encouraged; if these prove successful, write them in the margin of the guide to be compiled at the end of each year and added as supplementary suggestions the following year. A broader variety of suggestions for evaluation should also be added as every teacher is aware that there are many methods of evaluation. The broader the variety we include, the better we will be able to meet the needs of the individual student.

In this guide an attempt has been made to articulate instruction in communication skills from the seventh grade through the twelfth. Each course is built upon knowledge and skills attained in earlier years. Two years of English are required in the junior high school. In addition, Speech is offered as an elective. Four years of English (Courses I, II, III, IV) are required for graduation from high school; Speech, Drama, and Journalism courses are offered as electives.

Organization for English instruction is based on homogeneous grouping of students; therefore, there are three levels of English instruction. It is recommended that the following criteria be used for placement of students into one of these three tracks of the English program.

I. Average of Total Reading and Total Language Arts local percentiles

	<u>Weight</u>
90 - 100	6
80 - 89	5
60 - 79	4
40 - 59	3
20 - 39	2
1 - 19	1

II. Teacher Recommendation

STS	6
Borderline STS	5
Regular	4
Borderline Basic	2
Basic	0

III. Most recent total I.Q. score (or averages of I.Q. on file)

120 & above	6
110 - 119	5
100 - 109	4
90 - 99	2
Below 90	0

IV. Numerical average in English for three previous semesters

A - (90 - 100)	6
B - (80 - 89)	4
C - (70 - 79)	2
D & below	0

V. Cut-off on Totals

STS	19-24
Regular	18- 8
Basic	7- 0

VI. It is further recommended that:

.All STS students MUST maintain a minimum of an 80 average.

.STS students be transferred to a regular class at the end of the first six weeks period and at the end of the first semester if their averages are consistently below 80, and they are recommended for transfer by the teacher.

.Basic students, by request or recommendation of the teacher, should be considered for transfer to a regular class.

.No student be allowed to enroll in either Basic or STS unless he meets the criteria in I through IV.

.No students should be allowed to take Basic English III and IV JUST because he does not want to write a term paper if he is qualified for the regular track.

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A TENTATIVE CURRICULUM GUIDE

ENGLISH 8 - STS

RATIONALE

In accordance with the philosophy of the Irving Independent School District, our general purpose in STS English on the eighth grade level is to prepare each student for his place in society and most certainly to meet his level of success as a high school English student participating in educational processes in a democratic society. We wish to encourage uniqueness, initiative, creativity, and competence in the individual student. Our specific aims are (1) to aid each student in making his oral and written communication more coherent, more interesting, and more effective; (2) to aid each student in reading, comprehending, interpreting, and appreciating literature and other media; and (3) to interest each student in language as a uniquely human invention and to lead him to discoveries about the structure and workings of his language.

The eighth grade English STS curriculum is, like the English I program on the ninth grade level, an integrated program of language, rhetoric and literature. These three areas are, by previous administrative decision, fused and related when it is possible to do so.

The short story, the novel, the biographical sketch and the essay are studied as literary forms. There are also units in poetry and Greek mythology and the drama with representative selections taken from each type. Rhetoric and vocabulary studies are fused with most literature units.

In the study of composition, emphasis is placed on (1) organization of ideas in paragraphs, (2) variety of sentence structure, (3) transition between sentences and paragraphs, (4) supporting general statements with sufficient and relevant details, (5) writing process compositions, (6) writing character sketches, (7) writing comparison and contrast papers, and (8) writing paragraphs of persuasion.

The study of language will be based upon a transformational grammar. The student will be acquainted with the simple and embedding transformations of sentences. They will be introduced to the phrase structure rules which identify the parts of sentences and show how the parts are related, and the transformational rules which show how to effect transformations. The kinds of sentences to be analyzed are (1) simple declarative, (2) various question sentences, (3) negative sentences, and (4) passive sentences. The origins and early history of the English language are studied, and a unit on word features is also examined.

Effective use of the library as a resource center is also an object of concern in the teaching of the STS English student on the eighth grade level.

The only difference between the STS English and the eighth grade regular program is that the material involved is covered in much greater depth with more innovative methods involving more individual student participation when possible. The teacher of the junior high student MUST be flexible but firm . . . the STS English teacher on the junior high level must be especially so.

EDUCATIONAL OBJECTIVES

The student should be able to:

Make his oral and written communication more coherent, more interesting and more effective.

Read, comprehend, interpret, and appreciate literature and other media.

Understand language as a uniquely human invention and to discover structure and workings of his language.

UNITS OF STUDY

English 8 - STS

UNIT I. THE SHORT STORY

A. Instructional Objectives

The student will:

1. Show a knowledge of the short story as a literary form as measured by teacher tests.
2. Understand how the short story has evolved as measured by class discussion.
3. Be able to do the following:
 - a. Follow a story line in order to recognize the structure of the plot in class discussion.
 - b. Understand character development and traits and to perceive relationships of characters to circumstance as demonstrated on tests.
 - c. Determining theme, conflict, point of view, and tone as measured by teacher tests.
 - d. Recognize figurative language as it appears in the test.
 - e. Use context clues in determining meaning and pronunciation of words as demonstrated on tests.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board illustrations of the basic elements of the short story (perhaps written as a scientific formula Ex. C(for characterization) P(for plot) etc.
2. Class discussion on the evolving of the short story (stress at this point that the evolution and the success of it has come through the reader's lack of time in reading a full length novel).
3. Discussion of short stories that students have heard or read in the past.

C. Required Material

1. Short story elements
2. Evolution of the short story

3. New literary terms: irony, ironic, symbolism, satire, satirical, allusion
4. Short story selections such as selected examples from literary text (or from other sources than the class textbook.) NOTE: Do not limit by staying strictly within the literature text.

D. Suggested Activities

1. Introducing (using mimeographed or audio-visual materials for explanation) of short story elements. . . plot structure, characterization, setting, theme, mood and point of view in relation to the stories read
2. Discussion of new literary terms as applied to stories read. (See point 3 under C.)
3. Vocabulary study . . . discussion of unfamiliar words as they appear in the context of the stories.
4. Group work . . . each group analyzes a particular short story element (plot, theme, mood, style, etc.)
5. Composition assignments related to short stories, such as:
 - a. Comparing and contrasting characters
 - b. Discussing a universal statement lifted from the story
 - c. Comparing themes, plot structures, or points of view of two or more stories
6. Oral reports about authors or significant settings
7. Short stories written by students for extra credit

E. Audio-Visual Aids

1. Film strips and record . . . "Development of the Short Story"
2. Film, "Dr. Heidegger's Experiment"
3. Film, "The Lady and the Tiger"
4. Record, "The Tell-Tale Heart"
5. Film strip and record, "The Man Without a Country"

F. Resource Materials

1. Brooks and Warren, The Scope of Fiction, an anthology of comments and questions along with selections.

2. Exploring Literature, Houghton-Mifflin Co.
3. Counterpoint in Literature, Scott-Foresman Co.

G. Strategies for Evaluation

1. Objective exam e.g. multiple choice to test students' knowledge of the short story elements
2. Develop a plot line sketch containing opening situation, incidents in the rising action to climax, with incidents in the denouement to the ending.
3. Use of character description to include physical as well as behavioral traits.
4. Usage of poetry examples as a premise for recognizing figures of speech

UNIT II. POETRY

A. Instructional Objectives

The student will become aware of:

1. Figures of speech
2. Devices of sound
3. Types of verse
4. Special types of poems
5. Ability to discuss and write about poetry as measured by composition assignments and teacher tests

B. Suggestions for Introducing and Motivating the Unit

1. Reading about or listening to ballads on records. Emphasis on narrative poetry forms as effective bridge between poetry and the short story.
2. Playing modern songs (with mimeographed lyrics) by Simon and Garfunkel, Carole King, the Beatles, etc.
3. Reading and writing examples of limericks, haiku, concrete and tanka forms

C. Required Material

1. Explanation of differences between poetry and prose
2. Classification of poetry: lyric, dramatic, and narrative

3. Figures of speech (simile, metaphor, personification, hyperbole, apostrophe, alliteration, onomatopoeia)
4. Types of verse
5. Types of poems (ballads, limericks, haiku, epics)
6. Examples of types of poetry
 - a. Narrative
 - b. Lyric
 - c. Poetry which appeals to the senses
 - d. Poetry to be read aloud

D. Suggested Activities

1. Analysis of works by various poets using audio-visual aids
2. Discussion of poems brought to class by students
3. Student practice in writing and recognizing figures of speech
4. Class discussion of differences between poetry and prose
5. Student created comic strips depicting the important happenings in a narrative poem such as "Evangeline"
6. The story of "Evangeline" written in diary form (5-10) entries for the most important days.
7. Poetry Notebooks
 - a. In depth study of one poet
 - b. Ten illustrated poems on a common theme
8. Examples of concrete and vivid images that appeal to the five senses brought to class by students
9. Composition assignments such as discussion of themes of poems

E. Audio-Visual Aids

1. Records
 - a. "Today's Poets"
 - b. "Reflections on a Gift of a Watermelon Pickle"
 - c. "Robert Frost Reads His Poetry"
 - d. "Carl Sandburg Reads His Poetry"

e. "Simon and Garfunkel"

f. Beatles Albums

g. Carole King

2. Poetry Posters

F. Resource Materials

1. Now Poetry

2. Goldstein, R. The Poetry of Rock

3. Reflections on a Gift of a Watermelon Pickle

4. Malloy, Paul. Poetry U.S.A.

5. Charge of the Light Brigade and Other Story Poems

6. Counterpoint in Literature

7. Exploring Literature

G. Strategies for Evaluation

1. Use of audio-visual aids as a base for introduction of poetic devices to be followed by example poems to establish a relationship as shown in context.
2. Types of poetry to be taken from all textbooks available (e.g. regular and STS) including library sources, etc. Purpose here is to recognize types of poetry to purpose via content and to use this recognition as a premise for class discussion.
3. Composition material, in measuring students' knowledge, should be related to paragraphs of reasoning, example, etc.

UNIT III. ORIGIN AND EARLY HISTORY OF THE ENGLISH LANGUAGE

A. Instructional Objectives

The student will:

1. Display an introductory knowledge of the origins and history of the English language.
2. Understand how language changes through times as measured by class discussion and charting of language changes.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board - Student projects illustrating characters

and scenes relative to "The History of the English Language"

2. Discussion with accompanying illustrative material, e.g. newspaper articles, etc., comparison of slang expression (popular). Time could be allotted to make the comparison on a basis of five years ago.

C. Required Material

1. Dictionary (study of etymologies)
2. Use of Indo-European chart in illustrating that theory of language developments inception
3. Collaboration with foreign language teachers in gathering material comparing English expressions to those of other languages
4. Origins of English
 - a. Celts and Romans
 - b. Anglo-Saxons
 - c. Danes
 - d. Norman Invasion

D. Suggested Activities

1. Looking up etymologies in unabridged dictionary
2. Use of recordings of "live" teacher readings of Old English and Middle English noting similarities and differences to Modern English
3. Oral discussion of similarities and differences in an English expression in other languages
4. Oral discussion of origin of the English language

E. Audio-Visual Aids

1. History of English language poster
2. Recording of "The Lord's Prayer" in Old, Middle, and Modern English

F. Resource Materials

1. What's In a Word, Reference book of word analogies and origins.
2. New Approaches, Laidlaw Brothers.
3. Our Language Today, American Book Company.

G. Strategies For Evaluation

1. Use of chart material, e.g. bulletin board, for student demonstration of developmental periods of the English language
2. Use of class projects to demonstrate changes in the language through these periods
3. Composition writing to be concerned primarily with paragraphs of topic, subject, process, development. Regarding process..ex. title.."How the Language Changed from the Old English to Middle English Period"..(process of change).

UNIT IV. NON-FICTION

A. Instructional Objectives

The student will:

1. Show a basic knowledge of various types of non-fiction... biography, essays, articles, etc. in class discussion and on tests.
2. Understand that true happenings can often be as strange as exciting and as interesting as fiction as measured by class discussion.
3. Show a knowledge of the various sections of a daily newspaper as measured by tests.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board using non-fiction book jackets or examples of various types of non-fiction
2. Discussion of non-fiction types of non-fiction and differences from fiction

C. Required Material

Various non-fiction selections such as:

1. "Survival"
2. "After the Anteater"
3. "The Life and Death of Cholmondeley"
4. "Doc Marlowe"
5. The newspaper
6. Articles from magazines e.g. The Reader's Digest

7. Selections from Non-Fiction I

D. Suggested Activities

1. Students present non-fiction book reports (oral or written)
2. Students will find examples of various types of newspaper articles
3. Students write a news story (observing the rules of journalism)
4. Students write a feature story about someone they know (interviewing that person for interesting material)

E. Audio-Visual Aids

1. Transparencies on the newspaper and types of news stories
2. Use of overhead to project student written non-fiction examples for viewing and correction by the class

F. Resource Materials

1. Counterpoint in Literature, Scott-Foresman.
2. Exploring Literature, Houghton-Mifflin.
3. Nonfiction I, MacMillan.

G. Strategies for Evaluation

1. Student assignments from periodicals e.g. articles, essays, etc. Use as a premise for class discussion.
2. Use of newspaper as a base for study of non-fiction..ex. of startling incidents seemingly fictitious brought to class for discussion
3. Teacher developed tests..e.g. objective or essay related to types of non-fiction as used in the local newspaper, magazines, etc.

UNIT V. THE NOVEL

A. Instructional Objectives

The student will:

1. Show a basic knowledge of the novel as a literary form and the elements of the novel through an in-depth study of a novel such as The Bridges at Toko-Ri.
2. Increase his vocabulary and understanding of what he reads by discussion of unfamiliar words as they appear in the context.

3. Improve his oral and written communication by his speaking and writing about what he has read.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board display of actual photographs of the Korean War and pictures from the movie "The Bridges at Toko-Ri"
2. Outside speaker to present background information on the Korean War.

C. Required Materials

1. Elements of the novel
2. Study of the novel such as The Bridges at Toko-Ri
3. New vocabulary words as they appear in the context

D. Suggested Activities

1. Class discussion of
 - a. Elements of the novel
 - b. Each chapter of a novel such as The Bridges at Toko-Ri
2. Composition comparing and contrasting the Korean War to the Viet Nam War (also the type of peace settlements in both wars).
3. Written character analysis of one of the major characters in the novel.
4. Group activities in which students portray characters from the novel and discuss the Korean War and their feelings and beliefs about the war (from novel and outside material studied.)
5. Notebooks containing assignments from the study of the novel..elements of the novel, vocabulary, composition, various other assignments
6. Have students interview family and friends to get first hand information about the Korean War to be presented in class discussion

E. Audio-Visual Aids

1. The movie "The Bridges at Toko-Ri"
2. Transparencies on elements of the novel

3. Pictures from Korean War and from the movie "The Bridges at Toko-Ri."
4. Record, "Understanding and Appreciation of the Novel"

F. Resource Materials

1. The Bridges at Toko-Ri, Michener, James A.
2. Exploring Literature, Houghton Mifflin.
3. The Perfection Form Company

G. Strategies for Evaluation

1. Student use of plot line sketch to show development of major incidents in the conflict of the novel e.g. boardwork or written composition
2. Development of student list of vocabulary words as novel is read e.g. student can develop a daily list to be used as a premise for discussion each day.
3. Composition writing to measure ability relegated to paragraphs of description, detail, sequence, e.g. major incidents in the development of the plot, etc.

UNIT VI. THE DRAMA

A. Instructional Objectives

The student will:

1. Display a knowledge of the common dramatic terms as measured by teacher tests.
2. Be able to analyze character development in class discussion and on teacher tests.

B. Suggestions for Introducing and Motivating the Unit

1. Display pictures from the movie "The Diary of Anne Frank"
2. Class discussion of persecution of the Jews in World War II

C. Required Material

1. Dramatic terms
2. Anne Frank: The Diary of a Young Girl
3. The Bridge Comes to Yellow Sky
4. Twelve Angry Men

D. Suggested Activities

1. Class discussion of common dramatic terms
2. An oral reading of Twelve Angry Men
3. An oral reading of The Diary of Anne Frank
4. Dramatic presentation of Twelve Angry Men for another class
5. Oral reading of Tragedy Reveals A Heroine's Last Days

E. Audio-Visual Aids

1. The movie "The Diary of Anne Frank"

F. Resource Materials

1. Exploring Literature, Houghton-Mifflin.
2. Counterpoint in Literature, Scott-Foresman.

G. Strategies for Evaluation

1. Assignments based on dramatic terms as used in dramatic selections (student recognition)
2. Plot character development e.g. description as well as how a character "grows" (changes emotionally) during a play. Charting character changes on a character chart is a good plan.

UNIT VII. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Recognize language as a uniquely human phenomenon as measured by his responses in class discussion.
2. Be introduced to the following:
 - a. What "linguistic competence" is and what it is able to do
 - b. What is meant by "syntax"
 - c. What is meant by "surface structure"
3. The student will understand the following
 - a. Yes-or-No question transformations
 - b. Negative transformations

- c. Phonological, syntactical and semantic features of words and sounds
- d. Wh- question transformations
- e. Passive transformations
- f. Ways to vary sentence structure by use of short expanded and left-and-right branching sentences

B. Suggestions for Introducing and Motivating the Unit

- 1. Class discussion of human language as compared to animal communication
- 2. Class discussion of difference in methods of human communications

C. Required Material

- 1. A definition of linguistic competence and what it enables us to do
- 2. Yes-No question transforms
- 3. Negative transforms
- 4. Phonological, semantic, and syntactical features of words and sounds
- 5. Wh- question transforms
- 6. Short, expanded, and left-and-right branching sentences

D. Suggested Activities

- 1. Oral and written drills of new skills
- 2. Discussion of particular grammatical constructions, such as negative sentences of Wh- questions that students have clipped from newspapers.

E. Audio-Visual Aids

No AV aids available. Textbook only reference.

F. Resource Material

- 1. New Approaches to Language and Composition and Teacher's Guide, Laidlaw Brothers.

G. Strategies for Evaluation

- 1. Student ability to be measured by recognition of elements of transformational grammar in text, ex. sentences,

teacher developed sentences, and student developed sentences

2. Use of composition material to demonstrate student ability through measurement of uses of transformational forms in the paragraph structure. Note: Composition material can be related to the literature unit under study.

UNIT VIII. COMPOSITION

*This unit may be taught in sections at different times during the year.

A. Instructional Objectives

The student will:

1. See the need for the topic sentence.
2. Learn to support this sentence with examples and illustrations.
3. Develop a concluding sentence.
4. Learn the purpose and structure of a paragraph as measured by writing this kind of composition.
5. Observe and recall instances of appeal to basic interests and formulate generalizations about human interest.
6. Learn to narrow and focus materials for interest.
7. Note ways to make beginnings interesting.
8. Employ imagination in order to arouse interest as measured by the effectiveness of his finished product.
9. For the Comparison-Contrast paper,
 - a. Develop concepts of comparison and contrast and see their roles as tools for learning, experiencing, and composing.
 - b. Observe that figurative language, slang, and symbolisms are manifestations of comparison and contrast.
 - c. Discover the ways in which items may be compared.
 - d. Become aware of the structure of a comparison or comparison-contrast paper as measured by this paper.
10. For the character sketch,
 - a. Understand how we know people, make judgments, and epitomize their judgments in trait names.

- b. Learn to see people as individuals with "rounded" characters instead of "flat" stereotyped members of classes.
- c. Discover techniques of character portrayals and use these techniques in composition.
- d. Foster interest in and develop skills in word choice.
- e. Note the structure of a character sketch and the procedures for writing one and demonstrate by writing such a paper.

B. Suggestions for Introducing and Motivating the Unit

- 1. Reading and discussing student model compositions
- 2. Discussing the unit writing assignments

C. Required Material

- 1. Developing the paragraph
 - a. Choosing the subject
 - b. Expressing the topic statement
 - c. Understanding the uses of language
- 2. Maintaining interest
- 3. Writing the comparison-contrast paper
 - a. Comparing cliches, metaphors, symbols
 - b. Comparing in one sentence
 - c. Comparing through the extended metaphor
- 4. Writing a character sketch
 - a. Summarizing trait names
 - b. Avoiding stock characters
 - c. Revealing and interpreting characters

D. Suggested Activities

- 1. Preparatory exercises that will give the student new skills needed to write a particular type of composition
- 2. Teacher-student conferences on how to improve the individual student's skills

3. Group discussion:
 - a. Reviewing material learned in preparatory exercises
 - b. Proofreading student themes and offering constructive criticism
4. Types of compositions
 - a. Paragraph development
 - (1) Detail
 - (2) Illustrative
 - (3) Reason
 - (4) Cause and effect
 - b. A composition emphasizing the principles for securing and maintaining attention and interest on a topic
 - (1) Humor saves the day
 - (2) Being like everyone else
 - (3) Importance of being yourself
 - (4) Gossip can ruin you
 - c. A comparison-contrast composition on a topic such as:
 - (1) Styles of yesterday and today
 - (2) Before and after the freeway
 - (3) My classes
 - (4) A comparison and contrast of two literary works
 - d. A character sketch of:
 - (1) A close friend or relative
 - (2) A TV or movie character
 - (3) A prominent person in politics

E. Audio-Visual Aids

1. Transparencies
2. Overhead

F. Resource Materials

1. Write Now, "Learning Trends," Globe Book Co.
2. Words Into Type, Appleton-Century Croft.
3. Words in Context, Appleton-Century Croft.
4. Current Thinking and Writing, Appleton-Century Croft.

G. Strategies for Evaluation

1. Student ability here based on results in certain structural forms of sentences followed with emphasis on example transformational forms which can be utilized in writing.
2. Following a measuring of success relative to sentence structure as a unit, concern the student with expansion examples of certain patterns, leading eventually to the paragraph and then finally the longer composition.

UNIT IX. LANGUAGE USAGE AND SKILLS

A. Instructional Objectives

The student will:

1. Punctuate sentences correctly.
2. Capitalize only the necessary words.
3. Avoid sentence fragments and run-on sentences.
4. Use correct verb form and tense.
5. Achieve subject-verb agreement.
6. Use pronouns properly as measured by his ability to write effective compositions.

B. Suggestions for Introducing and Motivating the Unit

Pass out handwritten themes which contain no (or improper) punctuation, capitalization and language usage errors. In groups, the students will try to decipher the papers. This activity should lead to a discussion of how good language usage, punctuation, and capitalization is necessary for effective communication.

C. Required Material

1. Punctuation
2. Capitalization
3. Sentence fragments and run-on sentences
4. Verb forms and tenses
5. Subject-verb agreement
6. Pronoun function (reference, agreement, etc.)

D. Suggested Activities

1. Dictation of paragraphs containing "demons" in capitalization and punctuation. Allow students to check papers and discover mistakes.
2. Oral, written and blackboard drill.
3. Rewriting of sentences or paragraphs which contain errors.

E. Audio-Visual Aids

1. "MP-Punctuation...Mark Your Meaning"
2. Transparencies...Advanced use of punctuation

F. Resource Materials

1. New Approaches, Laidlaw Brothers
2. Our Language Today, American Book Co.

G. Strategies for Evaluation

1. Measurement must first be precipitated through recognition of language mechanics, e.g. punctuation, capitalization, sentence fragments, run-ons, etc.
2. After concentration on recognition of "don'ts", concentrate on correctness of function via composition structure, sentence or paragraph. It is a positive move toward elimination of errors to move eventually toward a failing grade for any one error committed.

UNIT X. LIBRARY

A. Instructional Objectives

The student will:

1. Show a knowledge of the library procedures as measured by his ability to use the library facilities to fulfill assignment requirements.
2. Demonstrate knowledge of card catalogue arrangement through specific assignment requirements.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion on how to look up different kinds of information
2. A display of common reference books for student examination to be placed in the room

C. Required Material

1. Card Catalogue
2. Dewey Decimal System
3. Vertical file
4. Reference books
 - a. Encyclopedias
 - b. Dictionaries
 - c. Biographical reference
 - d. Reader's Guide to Periodical Literature
 - e. Almanacs and Atlases
 - f. Masterplots

D. Suggested Activities

1. Library orientation in the library with free sketch of location of major items accompanied by a paragraph developed by spatial arrangement showing the location of these items
2. Assign mimeographed exercises to focus on the use of the card catalogue, common reference books, vertical file, and Reader's Guide to Periodical Literature.

E. Audio-Visual Aids

1. Filmstrips and Transparencies
2. "Library"
3. "Resource Books"

F. Resource Materials

1. Our Language Today, American Book Co.

G. Strategies for Evaluation

1. Premise for gauging student's ability here should be related to paragraph development e.g. spatial development in explaining arrangements of specific information in the library.
2. As a basis for research:
 - a. Titles relevant to literature unit under study
 - b. Authors relevant to literature unit

A TENTATIVE CURRICULUM GUIDE

ENGLISH I - GRADE 9

STS CLASS

RATIONALE

The generalized goal for the completion of the English program in the Irving Secondary Schools is to prepare each student to communicate effectively and aid him in a more open awareness of people and his environment. We wish to encourage uniqueness, initiative, creativity, and competence in the individual student. Our specific aims are (1) to aid each student in making his oral and written communication more coherent, more interesting, and more effective; (2) to aid each student in reading, comprehending, interpreting, and appreciating literature and other media; and (3) to interest each student in language as a uniquely human invention and to lead him to discoveries about the structure and workings of his language.

The ninth grade English STS curriculum is an integrated program of language, rhetoric, and literature. These three areas are fused or related whenever possible.

The short story, the novel, the biographic sketch, and the essay are studied as literary forms. There are also units in poetry and Greek mythology, and classical and Elizabethan drama are both introduced through the study of a representative play from each period. Rhetoric and vocabulary studies are fused with most literature units.

In the study of composition, emphasis is placed on (1) organization of ideas in paragraphs, (2) variety of sentence structure, (3) transition between sentences and paragraphs, (4) supporting general statements with sufficient and relevant details, (5) writing process compositions, (6) writing character sketches, (7) writing comparison and contrast papers, and (8) writing problem-solving papers, (9) full utilization of each student's creative and critical abilities.

The study of language will be based upon a transformational grammar. The student will be acquainted with the deep and surface structures of sentences. Students will be introduced to the phrase structure rules which identify the parts of sentences and show how the parts are related to the deep structure, and transformational rules which show how parts in the deep structure are related to the surface structure. The kinds of sentences to be analyzed are (1) simple declarative sentences, (2) questions of various kinds, (3) negative sentences, and (4) passive sentences. The origins and early history of the English language are studied, and a unit on word features is also examined. A study of communication (ways of, levels of, ways of modifying) is also included.

In freshman English the student also learns to locate and use materials in the library, particularly reference materials.

The curriculum for STS English is not very different in content from that for regular classes. However, some units can be studied at a faster rate and others can be studied in greater depth because students are quicker to understand and more willing to contribute time and effort to both written and oral work. Oral discussion, (buzz sessions, panels, etc.) is very profitable for STS students. They are interested in comparing and contrasting their own ideas, thus, learning a great deal from each other's comments. A teacher of STS students needs to be an informed guide, flexible but also firm, and interested in his students as worthwhile contributing individuals.

EDUCATIONAL OBJECTIVES

The student should be able to:

Make his oral and written communication more coherent, more interesting, and more effective.

Read, comprehend, interpret, and appreciate literature and other media.

Understand language as a uniquely human invention and to discover structure and workings of his language.

UNITS OF STUDY
English I -STS

UNIT I. THE SHORT STORY

A. Instructional Objectives

The student will:

1. Show a knowledge of the short story as a literary form as measured by teacher tests.
2. Understand how the short story has evolved as measured by class discussion.
3. Be able to do the following:
 - a. Follow a story line in which chronological presentation is broken--to recognize the structure of the plot in class discussion.
 - b. Understand character development and traits and to perceive relationship of characters to circumstance as demonstrated on tests.
 - c. Determine theme, conflict, point of view, and tone as measured by teacher tests.
 - d. Apply knowledge of theme, conflict, point of view, and tone to new material.
 - e. Differentiate between figurative and literal language as demonstrated in class discussion.
 - f. Use context clues in determining meaning and pronunciation of words as demonstrated on tests.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board illustration of a target with arrows representing characterization, plot, setting, theme, mood, point of view, style--pointing to the bull's eye, with "desired effect" printed in the center.
2. Class discussion of how short stories have evolved.
3. Discussion of short stories that students have heard or read in the past.
4. Comparative discussion of what the short story is like and

how it differs from actual life situations.

C. Required Material

1. Short story elements: plot structure, characterization, setting, theme, mood, point of view
2. Evolution of the short story
3. New literary terms: irony, ironic, symbolism, satire, satirical, empathy, allusion
4. Short story selections such as:
 - a. "The Adventure of the Speckled Band"
 - b. "The Cask of Amontillado"
 - c. "The Most Dangerous Game"
 - d. "After You, My Dear Alphonse"
 - e. "The Necklace"
 - f. "The Scarlet Ibis"
 - g. "By The Waters of Babylon"
 - h. "A Descent Into the Maelstrom"
 - i. "The Stone Boy"
 - j. "Two Soldiers"
 - k. "Thus I Refute Beelzy"
 - l. "Road to the Isles"
 - m. "The Trouble"
 - n. "The Waltz"
 - o. Stories from independent reading
5. Study lists of new vocabulary words appearing in the stories.

D. Suggested Activities

1. Discussion (using mimeographed explanation) of how the short story has evolved.
2. Review (using mimeographed explanations) of the short story elements: plot structure, characterization, setting, theme

- mood, and point of view in relation to the stories read.
3. Discussion of new literary terms (as they apply to the stories read): irony, ironic, satire, symbolism, empathy, allusion
 4. Vocabulary study--discussion of unfamiliar words as they appear in the context of the stories
 5. Group work (buzz sessions). Each group analyzes a particular short story--its elements and style. This assignment teaches students to organize their thoughts, and gives them good oral practice.
 6. Composition assignments related to short stories such as:
 - a. Comparing and contrasting characters
 - b. Discussing a universal statement lifted from a story
 - c. Discussing the symbolism of a story
 - d. Comparing themes, plot structures, or points of view of two or more stories
 7. Oral reports about authors or significant settings
 8. Short stories written by students, read aloud and criticized (extra credit and/or required)
 9. Favorite stories told by students to the class on "Tell A Tale Day"; might tell from a particular point of view
 10. Role play - a meeting between characters from several short stories
 11. Student presentation of stories read outside of class giving attention to short story elements.

E. Audio-Visual Aids

1. Record - "The Adventures of Sherlock Holmes," "Tales by Poe," "The Stories of Dorothy Parker".
2. Record - "With What You Have and Call to Adventure"
3. Record & Film-strip - "Man Without a Country"
4. Films:
 - a. MPL330 Developing Reading Maturity: Critical Evolution
 - b. MPL332 Developing Reading Maturity: Interpreting Meaning

c. MP1333 Developing Reading Maturity: Understanding Style

5. Posters - suggesting mood, setting, characterization (Media Center)

F. Resource Materials

1. Warren and Brooks, The Scope of Fiction, and anthology with comments and questions.
2. Christie, Agatha, 13 for Luck! - A Selection of Mystery Stories for Young Readers.
3. Outlooks Through Literature, Scott Foresman Co.
4. Literature III, Holt, Rinehart, Winston

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT II. POETRY

A. Instructional Objectives

The student will increase his awareness of:

1. Figures of speech
2. Devices of sound
3. Types of verse
4. Specific types of poems
5. Concrete, specific words in poetry
6. His own capabilities to write original poetry

The student will improve:

7. Abilities in discussing and writing about literature as measured by composition assignments and teacher tests.

B. Suggestions for Introducing and Motivating the Unit

1. Reading aloud or listening to ballads on records. The emphasis on narrative poetry forms an effective bridge between poetry and short stories.
2. Playing modern songs (with mimeographed lyrics) by Simon and Garfunkel, Carole King, The Beatles, Sly and the Family Stone, etc. to show students that they already like poetry put to music.
3. Reading aloud examples of limericks or haiku and then letting students try writing their own.

C. Required Material

1. Explanation of differences between poetry and prose
2. Classifications of poetry--lyric, narrative, dramatic
3. Figures of speech--simile, metaphor, personification, hyperbole, apostrophe, alliteration, onomatopoeia
4. Types of verse
5. Types of poems--ballads, sonnets, odes, limericks, haiku, elegies, epics
6. Examples of types of poetry:
 - a. Narrative poetry
 - b. Lyric poetry
 - c. Poetry which appeals to the senses
 - d. Poetry to be read aloud

D. Suggested Activities

1. Analysis of E. E. Cummings puzzle poems--using overhead projector
2. Discussion of poems brought to class by students
3. Group work--reading aloud and analyzing poems using mimeographed guides
4. Student practice in writing and recognizing figures of speech (mimeographed exercises)
5. Class discussion of differences between poetry and prose
6. Student created comic strips depicting the important

happenings in a narrative poem such as "The Rime of the Ancient Mariner"

7. The story of the Ancient Mariner written in diary form (5 - 10 entries for most important days)
8. Examples of concrete and vivid images that appeal to the five senses brought to class by students
9. Composition assignments such as:
 - a. Discussion of themes of poems
 - b. Interpretation of lines
10. Oral poetry projects (in lieu of notebook); individually done or in groups

E. Audio-Visual Aids

1. Records
 - a. "With What You Have and Call to Adventure"
 - b. "Poetry, Song, and Speech"
 - c. "Reflections on a Gift of Watermelon Pickle"
 - d. "E.E. Cummings Reads His Poetry"
 - e. "Poetry of the Black Man"
 - f. "Black America"
 - g. "Miracles" (poems by children)
2. Poetry posters (Media Center)
3. Tape--poems by Rudyard Kipling

F. Resource Materials

1. Haiku in English
2. Burmester, David, "Poems on the Wall", Media and Methods, November, 1968.
3. Molloy, Paul, ed., Poetry U.S.A.
4. Sohn, David A., & Tyre, Richard H., eds., Frost, The Poet and His Poetry.

5. Larrick, Nancy, ed., On City Streets
6. Molloy, Paul, ed., 100+ American Poems
7. Goldstein, Richard, The Poetry of Rock
8. Outlooks Through Literature, Scott, Foresman Co.
9. Literature III, Holt, Rinehart, and Winston
10. Adventures in Reading, Harcourt, Brace, and World

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT III. THE ORIGINS AND EARLY HISTORY OF THE ENGLISH LANGUAGE

A. Instructional Objectives:

The student will:

1. Display a knowledge of the origins and history of the English language.
2. Understand how language changes through times as measured by class discussion.

B. Suggestions for Introducing and Motivating the Unit

1. A poster--humorous characters and scenes--"The History of the English Language"
2. Discussion of how language is constantly changing--comparison of slang terms and popular expressions of five years ago to those of today.

C. Required Material

1. A study of etymologies of many of our often used words (dictionary) and their changes

2. The Indo-European Language Family Theory
3. Comparison of expressions in English to the same expressions in other languages
4. The origin of English
 - a. The Celts and the Romans
 - b. The Anglo-Saxons
 - c. The Danes
 - d. The Norman Invasion

D. Suggested Activities

1. Looking up and discussing etymologies of words in unabridged dictionaries as group work
2. Listening to the Lord's Prayer in Old English and Middle English--and noting similarities and differences to Modern English
3. Discussing similarities and differences in an English expression and the same expression in other languages
4. Discussing the origin of the English language

E. Audio-Visual Aids

1. Poster--A History of the English Language
2. Tape--"Our Changing Language"--McGraw-Hill
3. Record--"The Lord's Prayer"--in Old, Middle, and Modern English--Holt, Rinehart, and Winston (in teacher's manual)

F. Resource Material

1. The Dynamics of Language-4, D.C. Heath and Co.
2. Language/Rhetoric III, Holt.

G. Evaluation

1. Observations
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations

6. Original student tests

UNIT IV. NON-FICTION

A. Instructional Objectives

The student will:

1. Demonstrate a knowledge of the various types of non-fiction--biography, essays, articles, etc. in class discussion and on tests.
2. Understand that true happenings can often be as strange as exciting, and as interesting as fiction as measured teacher observation in class discussion.
3. Show a knowledge of the various sections of a daily newspaper as measured by tests.
4. Be able to distinguish between fact and opinion and recognize propoganda as measured by class discussion and teacher tests.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board--using popular non-fiction book jackets
2. Discussion of what non-fiction is--its similarities to and differences from fictional literature.

C. Required Material

Various non-fiction selections such as:

1. "George Rogers Clark" (CH. 11,12) -biography
2. "The Great Day" - Hellen Keller - autobiography
3. "My Struggle for an Education" - autobiography
4. "Death at Donner Lake" - autobiography
5. "Kon-Tiki" - true adventure
6. "From: Alone" - Admiral Byrd-autobiography
7. Essays and articles from newspapers and magazines (Literary Cavalcade is good)
8. "Socrates" - Leo Rosten
9. The Monster - Wagner
10. The Newspaper

D. Suggestive Activities

1. Students present non-fiction book reports--oral or written--using illustrated forms to better the reports.
2. Students find a newspaper editorial which makes a strong stand on a current issue. They then write their own editorials taking the opposite side.
3. Students write a newspaper article suitable for the first page (observing the rules of journalism).
4. Students write a short biography (400-500 words) about a family member or friend. They should interview their subjects and get as many interesting and important facts and events as possible.
5. Students find examples of writing that express both facts and opinions and point out and discuss examples of each.

E. Audio-Visual Aids

1. Pictures of the Kon-Tiki Voyage
2. Transparencies of "Reading the Newspaper"

F. Resource Materials

1. "Teaching the Newspaper" - the New York Times
2. Literature III, Holt, Rinehart, and Winston
3. Outlooks Through Literature, Scott Foresman Co.

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT V. THE NOVEL

A. Instructional Objectives

The student will:

1. Show a knowledge of the novel as a literary form--the elements of the novel, the history of the novel, and the types of novels during class discussion.
2. Comprehend how the author of a novel combines substance, structure, and style to make a novel suspenseful and interesting by studying in-depth, a novel such as Tale of Two Cities.
3. Increase his vocabulary and understanding of what he reads by discussion of unfamiliar words as they appear in context.
4. Improve his oral and written communication by his speaking and writing about what he has read.

B. Suggestions for Introducing and Motivating the Unit

1. Poster--of London and scenes from Tale of Two Cities
2. Oral reports and films on Charles Dickens, The Victorian Period, the French Revolution, England during the 1700's
3. Record of "Times They Are A-Changin", by Bob Dylan
4. Quotes from Ecclesiastes ("To every season there is a time...")

C. Required Material

1. History of the novel
2. Elements of the novel
3. Study of a novel such as Tale of Two Cities
4. An effective review of a novel written by students
5. New vocabulary words as they appear in context

D. Suggested Activities

1. Class discussion of: (using mimeographed information)
 - a. History of the novel
 - b. Types of novels
 - c. Elements of the novel
 - d. Each chapter of a novel such as Tale of Two Cities
2. Composition based on "Book the First," Tale of Two Cities
 - a. Hazards of the English Highway in 1775
 - b. A description of a poor section of Paris
 - c. The mood of the poor in Paris
 - d. The conditions of the poor people in Paris

3. A composition based on "Book the Second" Tale of Two Cities
 - a. Comparison of the late eighteenth century to the present. Students should imagine that a character from the book has suddenly awakened in Irving. They should describe his first sensations of surprise at the changes in environment.
 - b. Characterization - Students should write a paragraph explaining the way Dickens seems to regard one of the following characters: Miss Pross, Jerry Cruncher, Lucie Manette, John Barsad, Roger Cly, Sydney Carton
4. Composition--Dickens' attitudes as expressed in Tale of Two Cities (about 300 words)
 - a. Dickens' attitude toward the Law Courts
 - b. Dickens' attitude toward the British Business
 - c. Dickens' attitude toward the French Revolution
5. Written character analysis of one of the major characters in the novel. Do his actions seem in keeping with his personality? Why or why not?"
6. The movie Tale of Two Cities (1949)
7. Panel discussions on the supplementary novel--plot, structure, characterization, setting, symbolism, theme, mood, etc.
8. A book review of the supplementary novel (Ethan Frome)
9. Student group presentations of related novel Les Miserables or The Scarlet Pimpernel or Animal Farm.

E. Audio-Visual Aids

1. Charles Dickens - filmstrip
2. Tale of Two Cities - poster
3. Tale of Two Cities - 5 picture set
4. Great Expectations - 5 picture set
5. The French Revolution I & II Jackdaws
6. Movies:
 - a. MP1431 The Novel: What It Is, What It Is About, What It Does (discusses elements common to all novels - 34 minutes)

- b. MP1628 A Dickens Chronicle (approx. 1 hour - two class periods)
- c. MP1430 English Literature: Victorian Period (13½ min.)
- d. MP2511 The French Revolution (16 min. - color)
- e. MP6623 The French Revolution: The Terror (28 min. - color)
- 7. Reprint from Life of "The World of Charles Dickens"
Life Educational Reprint Program - Box 834 - Radio City Post Office - NY, NY 10019
- 8. 35mm--128 min. film of A Tale of Two Cities (1949)
Films, Inc. - 1414 Dragon St. - Dallas - PH. RI 1-4071 - cost \$45 for 250-500 students
- 9. Life - October 10, 1969 - Special issue on "Revolution" (French, Russian, and American)

F. Resource Materials

- 1. Becker, Mary, Introducing Charles Dickens, N.Y., Dodd, Mead, 1940. Ill.
- 2. Graham, Eleanor, The Story of Charles Dickens, N.Y., Abelard Schuman, 1954
- 3. Allen, Walter, The English Novel, N.Y., E.P. Dalton, 1954
- 4. The Dickens World, Humphrey House - 820.8 Irving Public Library.
- 5. French Revolution - Time/Life Books

G. Evaluation

- 1. Observation
- 2. Essay tests
- 3. Objective tests
- 4. Self-reports
- 5. Student evaluations
- 6. Original student tests

UNIT VI. MYTHOLOGY

A. Instructional Objectives

The student will display a knowledge of:

1. Classical mythology--the gods, the heroes, the myths, the legends--so that he will be better able to understand literary allusions and themes dealing with mythology.
2. Classical drama in class discussion and on tests.
(Antigone by Sophocles)

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board and posters displaying student work on pictures, maps, etc. related to mythology
2. Discussion of what mythology is and why it is important in the study of literature.

C. Required Material

1. Major gods and goddesses
2. Pereus
3. The Trojan War
4. The Flight of Aeneas
5. Odysseus
6. Socrates and Plato
7. "The Educated Man" - Isocrates
8. Antigone - Sophocles (Introduction to classical theatre)

D. Suggestive Activities

1. Oral reports of myths, heroic adventures, famous families, etc.
2. Discussion of the Trojan War (Illiad) and the travels of Odysseus (Odyssey)
3. Review game "Who Am I?" (question can only be answered yes or no)
4. Projects
 - a. Wood or soap sculptures
 - b. Charcoal, water color, or pastel sketches
 - c. Maps of journeys by Jason, Aeneas, or Adysseus
 - d. Athenian or Trojan newspapers
 - e. Notebook on Greek origin of modern expressions

- f. A comparison of parallels between mythology and Christianity.
5. Mythology crossword puzzles
6. Discussion of the Greek theatre.
7. Composition assignments such as:
 - a. Was Odysseus a true classical hero? Give reasons why or why not.
 - b. Discuss an excerpt from Socrates. Tell why you agree or disagree with the particular statement.
 - c. How do the themes of Antigone apply to today's society?
8. Class presentation of Antigone
9. Composition assignment: students write "other side" papers--i.e. tell the incident of Ulysses and Cyclops from the point of view of the Cyclops.
10. Students write original myth explaining some fact/object of today (View film #MP635-Loon's Necklace - 11 Minutes.
11. Reading/comparison: Antigone by Jean Anouilh

E. Audio-Visual Aids

1. Antigone and the Greek Theatre - record and filmstrip (complete play by Sophocles, excerpts from play by Anouilh)
2. The Odyssey - filmstrip
3. The Adventures of Ulysses - record
4. The Iliad and the Odyssey - record
5. The Gods - record
6. With What You Have and Call to Adventure - record
7. Antigone - set of 5 pictures
8. Mythology - set of 30 pictures
9. The Aegean Age - movie MP2612
10. Greece's Golden Age (24 min., color, 16mm)

F. Resource Materials

1. Herzberg, Myths and their Meaning

2. Hamilton, Edith, Mythology
3. Zimmerman, J.E., Dictionary of Classical Mythology
4. Grant, Michael, Myths of the Greeks and Romans
5. Evslin, Bernard, The Adventures of Ulysses
6. Campbell, Sophocles (contains a history and criticism of Greek drama)
7. Teacher's Resource Book to Outlooks Through Literature, Scott Foresman & Co.
8. Adventures in Reading (Harcourt, Brace, World) (The Odyssey)

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self reports
5. Student evaluations
6. Original student tests

UNIT VII. DRAMA

A. Instructional Objectives

The student will:

1. Display a knowledge of the history of drama, specifically the Elizabethan Period, and the elements of drama.
2. Display a knowledge of common dramatic terms as measured by teacher tests.
3. Be able to effectively compare and contrast Romeo and Juliet to West Side Story and effectively interpret lines.
4. Be able to analyze character development in class discussion and on teacher tests.

B. Suggestions for Introducing and Motivating the Unit

1. Displaying a Romeo and Juliet poster and pictures of scenes from the movie Romeo and Juliet.

2. Listening to the Romeo and Juliet movie sound tract

C. Required Material

1. History of drama
2. Shakespeare, his time and work
3. Dramatic terms
4. Romeo and Juliet
5. West Side Story

D. Suggested Activities

1. Class discussion (using mimeographed sheets) of the history of drama, life and work of Shakespeare, elements of drama, and common dramatic terms
2. An oral reading of Romeo and Juliet
3. An oral reading of West Side Story and playing the songs on the musical sound tract
4. Writing character analyses
5. Interpretation of lines
6. Word jumble
7. Composition - compare and contrast Romeo and Juliet and West Side Story
8. An oral reading of "The Life of William Shakespeare" in Richard Armour's Classics Reclassified
9. An oral reading of "Romeo and Juliet" in Richard Armour's Twisted Tales of Shakespeare
10. Andy Griffith's parody of Romeo and Juliet (record)
11. Re-write the play in modern English; groups present a translation of each act)

E. Audio-Visual Aids

1. Tape, The Shakespearean Plot (TEA) 30 min. (822.3-5-113)
2. Tape, William Shakespeare: Technique (Introduction to Shakespeare) 30 min. (822-3-I-115)

3. Film, Shakespeare - Soul of an Age, Parts I & II, McGraw-Hill, 54 min., color, 16mm. (MP1631)
4. Film, English Literature, The Elizabethan Period
5. "Young Shakespeare" John Davies (Jackdaw) in verticle file
6. Romeo and Juliet, the complete play (record)
7. Romeo and Juliet, set of 5 pictures

F. Resource Materials

1. Bently, G. E., Shakespeare and His Theatre, Lincoln, University of Nebraska Press, 1964. (paperback)
2. Chute, Marchete, Shakespeare of London, New York, E.P. Dutton, 1949, 397 pages.
3. Teaching Shakespeare in the High School, New York, Macmillan, 1966, 306 pages.
4. Harrison, G. B., Shakespeare: The Complete Works, New York, Harcourt, Brace, 1952
5. The Living World of Shakespeare: Criticism and Interpretations - A Play-goer's Guide, New York, St. Martin's Press, 238 pages.

G. Evaluation

1. Observations
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT VIII. TRANSFORMATIONAL GRAMMAR

*This unit may be taught in parts throughout the year.

A. Instructional Objectives

1. The student will recognize language as a uniquely human phenomenon as measured by his responses in class discussion.
2. The student will be able to recognize:

- a. What a grammar attempts to describe
 - b. What "linguistic competence" is, and what it enables us to do
 - c. What is meant by "syntax"
 - d. What is meant by deep and surface structure and what kind of rule is used to describe each as measured by tests and teacher observation.
3. The student will display an understanding of:
- a. Yes-or-no question transformations
 - b. Negative transformations
 - c. Phonological, syntactical, and semantic features of words and sounds
 - d. WH-question transformations
 - e. Ways to vary sentence structure by use of short, expanded, and left-and-right branching sentences
 - f. Passive transformations

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion of human language as compared to animal communication
2. Class discussion of the different methods of human communication

C. Required Material

1. The characteristics of language which make it uniquely human
2. A definition of linguistic competence and what it enables us to do
3. Deep and surface structures and the kinds of rules which describe each
4. Yes-or-no question transformations
5. Negative transformations
6. Phonological, semantic, and syntactical features of words and sounds

7. Wh-question

8. Short, expanded, and left-and-right branching sentences

D. Suggestive Activities

1. Oral discussions of concepts

2. Oral, blackboard, and written drill of new skills

3. Discussion of particular grammatical constructions, such as negative sentences of Wh-questions, that students have clipped from newspapers, magazines, etc.

4. Group work on transforming sentences from deep to surface structure.

E. Audio-Visual Aids

Record - "Features of Sounds" (Eng. Dept.)

F. Resource Materials

1. English 9 and Teacher's Guide, Ginn and Co.

2. Language/Rhetoric III and Teachers Guide, Holt, Rinehart, and Winston.

3. Dynamics of English, Heath and Co.

4. English 9 T.E., Addison Wesley Co.

G. Evaluation

1. Observations

2. Essay tests

3. Objective tests

4. Self-reports

5. Student evaluations

6. Original student tests

UNIT IX. COMPOSITION

*This unit may be taught in sections at different times during the year.

A. Instructional Objectives

1. For the Process Paper, the student will:
 - a. Discover the meaning of composition as a process and a product.
 - b. See the roles of need, purpose, observation, imagination, and emotion in composition.
 - c. Develop skill in bringing the elements of composition into focus in the thesis statement.
 - d. Learn the purpose and structure of a process paper as measured by writing this kind of composition.
2. For maintaining interest in writing the student will:
 - a. Discover the psychological principles of getting voluntary and involuntary attention.
 - b. Observe and recall instances of appeal to basic interests and formulate generalizations about human interest.
 - c. Learn how to narrow and focus materials for interest.
 - d. Note way to make interesting beginnings.
 - e. Employ observation and imagination in order to arouse interest as measured by the effectiveness of his finished product.
3. For the problem-solving paper the student will:
 - a. Discover and employ phases of problem-solving thinking.
 - b. Distinguish fact from opinion, interpretation, and judgment.
 - c. See why generalization and conclusions call for concrete evidence in their support.
 - d. Discover the roles of whole-part relationships: relationship of abstract to concrete, generalization to detail, principle to specific application.
 - e. See the role of emotion and feeling in thinking and composition.
 - f. Develop insight into the problem-solving processes as measured by writing a problem-solving paper.
4. For the comparison-contrast paper the student will be able to:

- a. Develop concepts of comparison and contrast and see their roles as tools for learning, experiencing, and composing.
 - b. Observe the figurative language, slang, and symbolism and manifestations of comparison and contrast.
 - c. Discover the ways in which items may be compared.
 - d. Become aware of the structure of a comparison or comparison-contrast paper as measured by writing this paper.
5. For the character sketch the student will:
- a. Understand how we know people, make judgments about them, and epitomize their judgments in trait names.
 - b. Learn to see people as individuals with "rounded" characters instead of as "flat" stereotyped members of classes.
 - c. Discover techniques of character portrayal and use these techniques in composition.
 - d. Observe the role of precise and colorful diction in writing a character sketch.
 - e. Foster interest in, and develop skills in, word choice.
 - f. Note the structure of a character sketch and the procedures for writing one and demonstrate by writing such a paper.

B. Suggestions for Introducing and Motivating the Unit

1. Reading and discussing student model compositions
2. Discussing the unit writing assignments

C. Required Material

1. Writing the Process Composition
 - a. Developing a subject
 - b. Expressing a thesis statement
 - c. Understanding standard relationships
 - d. Understanding the uses of language
2. Maintaining Interest
3. Writing the problem-solving paper

- a. Examining writing for emotion and attitude
- b. Becoming aware of whole-part relationships
- c. Examining generalizations supported by examples
- 4. Writing the comparison-contrast paper
 - a. Comparing cliches, metaphors, symbols
 - b. Comparing in one sentence
 - c. Comparing through the extended metaphor
- 5. Writing a character sketch
 - a. Summarizing trait names
 - b. Avoiding stock characters
 - c. Revealing and interpreting character
 - d. Using exact diction

D. Suggested Activities

- 1. Preparatory exercises (orally or written) that will give the student specific new skills needed to write a particular type of composition.
- 2. Teacher-student conferences on how to improve the individual student's composition skills
- 3. Group discussions for:
 - a. Reviewing material learned in preparatory exercises
 - b. Proofreading student themes and offering constructive criticism
- 4. Types of compositions
 - a. The process composition on a topic such as:
 - (1) How an airplane flies
 - (2) How to _____
 - (3) How animals communicate
 - (4) How my outlook was changed
 - b. A composition emphasizing the principles for securing

and maintaining attention and interest on a topic

- (1) Humor saves the day
- (2) Being like everybody else
- (3) You have to give to get
- (4) Schools interfere with education
- (5) Importance of being yourself
- (6) A little learning is a dangerous thing
- (7) Gossip can ruin you

c. A problem-solving composition on a topic such as:

- (1) Getting along with a teacher
- (2) Lack of school spirit
- (3) Living with a "Problem" relative
- (4) Being lovely, shy, unpopular, too tall, or too short
- (5) Tyranny of the telephone

d. A comparison-contrast composition on a topic such as:

- (1) Styles yesterday and today
- (2) Before and after the freeway
- (3) How he sees it and how I do
- (4) My classes
- (5) A comparison and contrast of two literary works

e. A character sketch of

- (1) A close family member or friend
- (2) A television or movie personality
- (3) A literary character
- (4) A prominent person in politics

E. Audio-Visual Aids

1. Fundamentals of Writing, (6 film strips)

2. Composition Motivators, (set of 6 pictures from Scholastic Book Services)

F. Resource Materials

1. Carlson, Ruth K., Sparkling Words. (200 practical and creative writing ideas)
2. Certher and Bromberg, "Getting Your Students to Write More Effectively," Atherton Press. (pamphlet)

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT X. LANGUAGE USAGE AND SKILLS

A. Instructional Objectives

The student will be able to:

1. Punctuate sentences correctly.
2. Capitalize only the necessary words.
3. Avoid sentence fragments and run-on sentences.
4. Use correct verb forms and tenses.
5. Achieve subject-verb agreement.
6. Use pronouns properly as measured by his ability to write effective compositions.

B. Suggestions for Introducing and Motivating the Unit

Pass out hand written themes which contain no (or improper) punctuation, capitalization, and language usage errors. The students in groups will try to decipher the papers. This should lead to good decipher the papers. This should lead to good discussion of how good language usage, punctuation, and capitalization is necessary for effective communication.

C. Required Material

1. Punctuation
2. Capitalization
3. Sentence fragments and run-on sentences
4. Verb forms and tenses
5. Subject-verb agreement
6. Pronouns

D. Suggestive Activities

1. Dictation of paragraphs containing "demons" in capitalization and punctuation. Allow students to check their own papers and discover their mistakes.
2. Oral, written, and blackboard drill
3. Rewriting of sentences or paragraphs which contain errors

E. Audio-Visual Aids

Set of 5 filmstrips "Punctuation"

F. Resource Materials

1. Language' Rhetroic III, Holt, Rinehart, and Winston
2. English 9, Ginn and Co.

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT XI. THE LIBRARY

A. Instructional Objectives

The student will show a knowledge of the library and the library procedures as measured by his ability to use the library facilities.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion on how to look up different kinds of information
2. A display of common reference books for student examination

C. Required Material

1. Card catalog
2. Dewey Decimal System
3. Vertical File
4. Reference books
 - a. Dictionaries
 - b. Encyclopedias
 - d. Reader's Guide to Periodical Literature
 - e. Bartlett's Familiar Quotations and Stevenson's Home Book of Quotations
 - f. Brewer's Dictionary of Phrase and Fable and Benet's Reader's Encyclopedia
 - g. Granger's Index to Poetry
 - h. Almanacs and Atlases

D. Suggested Activities

1. Class discussion and written drill on how to use the card catalog, the vertical file, the Reader's Guide, and the other reference books
2. Library orientation in the library. Assign mimeographed exercises to focus on actually using the card catalog, common reference books, vertical file, and Reader's Guide after these have been thoroughly discussed in class.

E. Audio-Visual Aids

Transparencies - "Dictionaries," "Encyclopedias," "Resource Books"

F. Resource Books

1. Modern Composition
2. Language/Rhetoric III, "Using the Dictionary"
3. Library Manual

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self reports
5. Student evaluations
6. Original student tests

A TENTATIVE CURRICULUM GUIDE FOR

ENGLISH II - GRADE 10

STS CLASS

RATIONALE

Since language, literature and composition are mutually reinforcing strands of the English Curriculum, the course of study for grade 10, STS English included an integrated program of the above-mentioned general areas.

The curriculum for the superior talented student will be organized to provide instruction for those individuals who are capable of a more profound approach. Separate literature units on the short story, novel, poetry, non-fiction, mass communication, and drama shall be included with focus upon subject, form, and point of view. These general approaches will incorporate more specific aspects which will be covered in the outline of each unit.

A vocabulary study will be included in each literature unit utilizing the words found in the selections of that unit. However, the systematic study of words will not be limited only to those found in the literary selections and the teacher may, when she deems necessary, introduce for classroom study words or lists of words intended to expand the student's vocabulary.

Because it is reasonable to assume that facility in the language comes in practice of written and verbal expression, the composition units will stress the conventional forms of written and verbal communication with emphasis on purpose and organization.

The language study units of the curriculum will consist of the study of transformational and structural grammar which will examine the system by which the production of language may be explained. This approach will be descriptive rather than prescriptive.

This curriculum is planned to develop to the maximum the potentials of the students at this grade level.

EDUCATIONAL OBJECTIVES

The student will be able to:

- . Develop the concepts and competencies essential to effective communication in society.
- . Develop a philosophy of life and a commitment to a set of values to guide his behavior.

- . Develop imaginative, logical, and critical thinking.
- . Become acquainted with the literary tradition and major literary themes.
- . Develop meaningful command of the terminology used in analyzing and criticizing literature.
- . Improve vocabulary and techniques of word recognition.
- . Demonstrate a knowledge of writing likely to be of greatest usefulness now and later.
- . Demonstrate imaginative and personal writing.
- . Display knowledge of how he can discover facts about his own language and how to use it.

UNITS OF STUDY
English II-STIS

UNIT I. SHORT STORY, LANGUAGE, COMPOSITION

A. Instructional Objectives

The student will be able to:

1. Display a knowledge of characteristics of the short story which make it a particular literary form as measured by his participation in class discussion and his score on exams.
2. Analyze different types of short stories as measured by self-reports and written exams.
3. Display a knowledge of and demonstration of application of vocabulary words as measured by observation and teacher tests.
4. Begin to develop a knowledge of the rules that describe the internalized knowledge that speakers of English have as measured by observation and teacher tests.
5. Display a knowledge and application of symbolic formulas to refer to language features and processes as measured by observation and teacher tests.
6. Analyze the grammatical features of the kernel sentence as measured by written class work and teacher tests.
7. Organize material according to a pattern as measured by individual exercises and compositions.
8. Develop a paragraph with specific support as measured by his own compositions.
9. Recognize relationships between specifics and generalizations in writing and thinking as measured by teacher observation and class discussions.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss with class the definition of a short story.
2. Encourage discussion of favorite short stories and where they may be found.

3. Display anthologies of short stories and magazines which contain short stories.
4. Stimulate class discussion by asking students what has been man's greatest achievement or ability.
5. Discuss with class the disadvantages of the traditional approach to grammar.

C. Required Material

1. Emphasis upon narrative stance, technical point of view, and tone or attitude of narrator as related to subject.
2. Study of humor, symbolism, allusion, abstract themes, social or moral implications of story, irony, satire, foreshadowing, characterization, concrete description, imagery, arrangement, fantasy, realism, setting, sensory detail, exaggeration, and plot
3. Study of the idea of thematic connection between works
4. Study of representative short stories by several well-known short story writers.
5. Vocabulary words associated with short stories
6. Study of the framework of a well-developed paragraph including the three-division pattern of introduction, explanation and conclusion
7. Study of skills of unity and organization in composition
8. Analysis of meaning of grammatical as applied to groups of words
9. Study of syntactic rules that identify the basic parts in kernel sentences
10. Description of structure of kernel sentences and analysis of component parts

D. Suggested Activities

1. Study and discussion groups on each short story
2. Class discussion of concepts, techniques, and elements of each short story

3. Composition activities related to short stories, including original short stories by students
4. Standardized test measuring student's ability to analyze a short story not read before
5. Major quiz to measure student's comprehension of material studied
6. Outside reading of additional short stories
7. Study of vocabulary words in short stories
8. Study in class of student model compositions
9. Composition assignments from a directed thesis statement
10. Examples brought to class by students of organizational patterns from editorials, speeches, sermons, and short newspaper articles
11. Individual analysis of kernel sentences to identify their component parts
12. Branching diagrams to be used by students to identify parts of kernel sentences
13. Study groups of variations of components within kernel sentences

E. Audio-Visual Aids

1. Recording of short story to be played in class. The Lottery, if available. (record)
2. Bulletin Board displaying scenes from short stories
3. Transparencies of branching diagrams
4. Literature in America, The Short Story (film)

F. Resource Materials

1. Pocket book editions of anthologies to be kept in class
2. Research texts for use by teacher
3. Corbin, Richard, The Teaching of Writing in Our Schools, New York: The MacMillan Co., 1966

4. Francis, Nelson W. "Revolution in Grammar, "English One
New York: D. C. Heath & Co., 1963
5. Anderson, Wallace L., and Stagberg, Norman, Introductory
Readings in Language, New York: Holt, Rinehart, and
Winston, 1962.
6. Hodges, John D., and Whitten, Mary, Harbrace College
Handbook, New York: Harcourt Brace and World, Inc.,
1967.
7. Magazine articles on authors and related subjects
8. Professional magazine articles
9. Student literary magazines such as Scope

G. Evaluation

1. Evaluation of the literature section will be accomplished
by class discussion, essays, exams, objective tests, self
reports and teacher evaluation.
2. Evaluation of the language section will be accomplished
by observation and teacher tests and written classwork.
3. Evaluation of the composition section will be accomplished
by individual exercises and composition.

UNIT II. POETRY, COMPOSITION

A. Instructional Objectives

The student will be able to:

1. Display a comprehension of the techniques and elements
of poetry as measured by teacher tests and self-reports.
2. Recognize ideas presented in poems as measured by class
discussion and standardized exams on poems not read before.
3. Develop an appreciation of poetry as measured by the
student's responses to the genre.
4. Construct a simple thesis statement from a narrow topic,
and demonstrate varying means of expressing an idea as
measured by student composition.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion of favorite poems of students

2. A display of student examples of poetry
3. Presentation of an ink blot to class asking students to write what they think when they see it. Point out the variety of answers and relate this to variation in composition.

C. Required Material

1. Selected poems by representative poets
2. Technical aspects of the poem including scansion, rhyme scheme, and point of view
3. Theme, concepts, and tone contained in poems
4. Study of types including narrative, lyric and ballads
5. Study of elements of diction, rhetorical momentum, dramatic situation, personification, simile, metaphor, symbolism, allusion, rhetorical questions, juxtaposition, and imagery
6. Study of organization of material in a composition and the function of generalizations
7. Development of methods of variation in word choice, sentence structure and style

D. Suggested Activities

1. Student group analysis of poems
2. Student reports on contemporary poets
3. Original poems written by students with mimeographed copies for the class
4. Poems paraphrased by students to obtain central idea
5. Study of current song lyrics as examples of poetic expression
6. An opinion paper written by students developing their own thesis statements. Return papers for revision.
7. Exercise in composition for variation of thesis statement
8. Poetry notebooks
 - a. Ten poems from ten classic authors
 - b. Illustrations
 - c. Preface

- d. Table of Contents
- e. Short biographical sketches
- f. Bibliography

E. Audio-Visual Aids

- 1. Record - contemporary musical group or vocalist (Suggestion: Carol King, Crosby, Stills, Nash, and Young)
- 2. Film - "Literature Appreciation: How to Read Poetry"
- 3. Film - "What is Poetry?"

F. Resource Materials

- 1. Anthologies of poems. Suggested, Best Loved Poems of the American People, Hazel Feldman, ed.
- 2. Student literary magazines containing examples of student poetry. (Example: Scope)
- 3. Teacher resource texts from library. Understanding Poetry, Brooks and Warren. How Does a Poem Mean? Ciardi
- 4. Teacher professional journals
- 5. Perrin, Porter G., Writer's Guide and Index to English, 3rd ed. Glenview, Ill.; Scott, Foresman & Co., 1959.

G. Evaluation

- 1. Evaluation of the poetry section will be accomplished by essay and by tests, self-reports, class discussion, and exams on poems not read before.
- 2. Evaluation of the composition section will be accomplished by students' own compositions.

UNIT III. NOVEL, LANGUAGE, COMPOSITION

A. Instructional Objectives

The student will be able to:

- 1. Display a knowledge of the elements of the novel as measured by teacher observation and teacher tests.
- 2. Demonstrate an ability to form individual interpretations of the novel as measured by self-report.

3. Evaluate success of novelist in his goal as measured by teacher observation.
4. Demonstrate comprehension of an application of vocabulary words as measured by observation and teacher tests.
5. Recognize and explain the relationship that exists between certain sentences as measured by observation.
6. Organize material for composition in a given order, and
7. Understand reasons for choosing a given organization as measured by teacher observation and student compositions.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion of favorite novel
2. A display of book reviews by critics found in magazines and newspapers
3. A display of lists of current best sellers in fiction
4. Discussion on relationship between pairs of transformed sentences to be written on board
5. Illustration of copies of newspaper clippings for class. Ask for differences from papers they have written. Point out differences in organization and style results from difference in purpose.

C. Required Material

1. Analysis of theme and levels of meaning
2. Elements of novel including symbolism, romanticism, realism, plot, setting tone, point of view, interdependency of the major characters, purpose of minor characters, conflict, climax and denouement
3. Vocabulary words found in novel
4. The question transformation, do-support transformation, negative transformation, wh-question transformation, and passive transformations
5. Study of the concept of the inverted pyramid pattern, and order of decreasing importance in composition papers

D. Suggested Activities

1. Student group analysis of various parts of novel
2. Class discussion of theme, meaning, and elements of novel
3. Composition on topics related to the novel
4. Discussion and exercises on meaning of vocabulary words in context
5. Presentation of background material relating to novelist and novel
6. Individual work on assigned sentences to be transformed
7. Group and board work over analysis of given sentences
8. Assignment of informative paper to be written on a choice of subjects utilizing the inverted pyramid pattern

E. Audio-Visual Aids

1. Bulletin board displaying scenes from novel
2. Film - Literature Appreciation: How to Read Novels
3. Transparencies on rules of transformations

F. Resource Materials

1. Collection of paperback novels for classroom use
2. Teacher professional journals, topics on the novel
3. Brooks and Warren, Understanding Fiction
4. Forster, Aspects of the Novel
5. Book review of current fiction from magazines and newspapers
6. Times Literary Supplement
7. Birk and Birk, Understanding and Using English
8. Hodges, John C., Mary E. Whitten, Harbrace College Handbook, New York: Harcourt, Brace and World Inc., 1956.

G. Evaluation

61 AND 62

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THIS PAGE WAS MISSING FROM THE DOCUMENT THAT WAS
SUBMITTED TO ERIC DOCUMENT REPRODUCTION SERVICE.

2. Anthologies of essays
3. Teacher professional journals
4. Greene, Jay E., "Essays for Modern Youth," Peterson, Houston Great Essays.
5. Birk and Birk, Understanding and Using English
6. Evans, Bergen, and Cornelia Evans, A Dictionary of Contemporary American Usage, New York: Random House, 1957
7. Follett, Wilson, Modern American Usage, 1966

UNIT V. JULIUS CAESAR (DRAMA), COMPOSITION

A. Instructional Objectives

The student will be able to:

1. Display an increased knowledge of Shakespeare and his times as measured by teacher observation and teacher tests.
2. Analyze the "human condition" as presented in the play, Julius Caesar, as measured by class discussion and tests.
3. Recognize the universality of Shakespeare and the relationship of his works as measured by self-report and teacher observation.
4. Demonstrate comprehension of elements of drama as measured by teacher tests and class discussion.
5. Synthesize material on a broad topic and narrow a broad topic to a thesis statement as measured by individual student compositions.

B. Suggestions for Introducing and Motivating the Unit

1. Ask students for facts they already know about Shakespeare and Julius Caesar.
2. Give background information in historical events upon which the play is based.
3. Review students on principles and skills of good writing.

C. Required Material

1. Facts on Shakespeare, Elizabethan stage practices, and historical information on Julius Caesar

2. Study of blank verse as Shakespeare's narrative vehicle
3. Study of structure and development of theme from play's concrete subject
4. Study of point of view, characterization, conflict, climax, denouement, and other elements of drama
5. Study of tragedy as an aspect of the play
6. Analysis of particular lines by characters
7. Study of unfamiliar words found in the play
8. Study of skills in gathering material for a broad topic, and principles involved in narrowing material to a thesis statement in student compositions

D. Suggested Activities

1. An oral reading of the play, Julius Caesar
2. Group discussions over various aspects of the play
3. Class discussion of each act
4. Student reports on related background material
5. Composition on topics related to the play
6. Record of Julius Caesar played to class
7. Assignment of broad topics for students to narrow to a thesis statement and write a composition (material may be related to Shakespeare and Julius Caesar)

E. Audio-Visual Aids

1. Julius Caesar - record
2. Julius Caesar - filmstrip
3. Julius Caesar - Jackdaw packet

F. Resource Materials

1. Reference texts from library for teacher and student use
2. Magazine article - Life - on 400th Anniversary of Shakespeare's birth
3. Professional journals for teacher use

G. Evaluation

1. Evaluation of Julius Caesar will be accomplished by observation, essay and objective tests, class discussion, and self report.
2. Evaluation of the composition section will be accomplished by individual compositions.

UNIT VI. MASS COMMUNICATION, LANGUAGE, COMPOSITION

A. Instructional Objectives

The student will be able to:

1. Demonstrate application of tools of research found in the library as measured by teacher observation and teacher tests.
2. Evaluate the effectiveness of different forms of mass communication as demonstrated by self-report.
3. Analyze the influences of mass communication upon contemporary society as demonstrated by self-report and tests.
4. Begin to develop a knowledge of the rules that describe the internalized knowledge that speakers of English have.
5. Display a knowledge and application of symbolic formulas to refer to language features and processes as measured by observation and teacher tests.
6. Analyze the features of the kernel sentence as measured by self-report and teacher tests.
7. Make valid comparisons and organize comparison papers as measured by student compositions.

B. Suggestions for Introducing and Motivating the Unit

1. A display of different types of media; printed, filmed, and electronic form
2. Class discussion of media and communications and its influence
3. Teacher lecture and class discussion of the definition of grammatical structures and devices
4. Discussion of mental processes involved in classification

C. Required Material

1. Analysis of national periodicals as to point of view, form, and content
2. Classification of mass periodical literature
3. Study of different newspapers' coverage of events
4. Critical evaluation of television news coverage
5. Critical evaluation of filmed form of media such as current movies
6. Identification and analysis of the structures of:
 - a. Predication
 - b. Complementation
 - c. Coordination
 - d. Modification
7. Valid comparisons and organization associated with comparison papers

D. Suggested Activities

1. Individual reading by each student of national periodicals and newspapers
2. Class research in the library on history and development of mass media
3. Discussion groups to evaluate influence and effectiveness of the three forms of mass media
4. Written critiques and reports on different periodicals and television programs
5. Guest speaker in field of journalism or television
6. Composition paper involving a comparison. Use material of literary unit for subject area.
7. Individual work on sets of sentences illustrating grammatical structures and devices
8. Group work to analyze student examples of these types of structures

E. Audio-Visual Aids

1. Transparencies on each type of grammatical structure
2. Any films or records concerning the unit on mass communication

F. Resource Materials

1. McLuhan, Marshall, Understanding Media
2. Strunk, William Jr., and E. B. White, The Elements of Style, MacMillan Co.

G. Evaluation

1. Evaluation of mass communication will be accomplished by observation, essay, and objective tests, and self-reports.
2. Evaluation of the language section will be accomplished by essay and objective tests and self reports.
3. Evaluation of the composition section will be accomplished by individual compositions.

UNIT VII. MEDIEVAL TALES AND LEGENDS

A. Instructional Objectives

The student will be able to:

1. Recognize that tastes and values of a particular era affect the literature of the period as measured by teacher tests.
2. Recognize similarities and differences between the Charlemagne and Arthurian medieval cycles through comparison.

B. Suggestions for Introducing and Motivating the Unit

1. Presentation of the history of tastes and values during the Medieval Period including the events that precipitated them and followed them.
2. Bulletin board of pictures of medieval figures
3. A brief description of other tales and legends not studied with the unit

C. Required Material

1. Historical accounts of Arthur and Charlemagne, for example.
2. Study of tales of Arthur and Charlemagne or any figure selected
3. Variations of the tales as told in the 15th and 19th centuries noting differences
4. Study of Medieval Romance

D. Suggested Activities

1. Discussions of the codes of conduct governing behavior during the Middle Ages as compared to codes of conduct existing today
2. Individual reports on various aspects of the Middle Ages
3. Art work associated with theme and content of Medieval Legends
4. Writing of a Medieval tale or legend

E. Audio-Visual Aids

1. Idylls of the King and a Selection of Poems, Signet Classic
2. Recording of sound track of Camelot
3. America Listens to Literature - recording
4. Pictures of Medieval figures

F. Resource Material

1. Amsler, Jean, The Illustrated History of Europe, Doubleday, 1960
2. Brosse, Jacques, 100,000 Years of Daily Life: A Visual History, Golden Press, 1961
3. Quennell, Peter, and Hodge, Alan, The Past We Share; An Illustrated History of the British and American Peoples, Prometheus, 1960.
4. Churchill, Winston, "The Glowing Medieval Scene," Life, April 2, 1956.

5. Duggan, Alfred, "Inside a Medieval Castle," Holiday, June 1958
6. Thomas, Gwyn, "The Quest for King Arthur", Holiday, August 1964.

G. Evaluation

Evaluation of the medieval tales unit will be accomplished by observation, essay and objective tests, and self-reports.

UNIT VIII. LIBRARY REFERENCE UNIT

A. Instructional Objectives

The student will be able to:

1. Display a knowledge of the use of collections of basic information.
2. Display a knowledge of narrowing a topic, deciding on needed evidence, and using references that supply what is available and where.
3. Display a knowledge of using The Reader's Guide to Periodical Literature
4. Display a knowledge of footnoting and compiling a bibliography

B. Suggestions for Introducing and Motivating the Unit

1. Handout reference sources and their descriptions, with emphasis on those sources available in school library
2. Discuss The Reader's Guide to Periodical Literature

C. Required Material

1. The handout of reference sources
2. A handout explaining The Reader's Guide to Periodical Literature
3. A handout explaining footnotes and bibliography

D. Suggested Activities

1. Exercises and discussions using several research problems to which one can find answers using reference sources.

2. Discussions on the use of the Reader's Guide; exercises on choosing a subject heading under which to look for information on certain subjects
3. Exercise to be done in the library as a follow-up of 1; a ten question library research project to be completed in the school library, using available reference material
4. An exercise to be done in the library as a follow-up of 2; a subject would be assigned to each student for him to decide on subject headings to look under to find bibliographic information available in current periodicals. Bibliographic information would be recorded on at least ten possible sources.
5. Write a "mock" research paper.

E. Audio-Visual Aids

1. Library Research Problems would need to be written for each student at a particular school since the individual school library would be used.
2. Bulletin board displaying reference materials

F. Resource Material

1. Library booklet explaining The Reader's Guide to Periodical Literature
2. Tanner, et al, English 10, Addison-Wesley, 1969

G. Evaluation

Evaluation of the library reference unit will be accomplished by student exercises, a mock research paper, and objective tests.

A TENTATIVE CURRICULUM GUIDE

ENGLISH III - GRADE 11

STS CLASS

RATIONALE

The course of study for grade 11 STS English includes an interrelated program of language, literature, and composition. The philosophical-historical context for the literature will be used as a background for understanding the selections, and for explaining the development of American literature from its beginning to the present. Since a curriculum guide should be flexible, the overall approach will not only accommodate any textbook on American literature but will also emphasize a more relevant and challenging area of study. Rather than a strictly historical approach, we recommend a blending of the historical and the philosophical. Thus, the literature is divided into four philosophies: Puritanism, Rationalism, Romanticism, Realism. The historical relationship with literature is retained; in fact, it is enforced. But the shift is from concern with historical events to modes of thought at certain periods of time.

The language study will include a program that explains the writing process. Rules of language will be criteria for this language study. The origin and development of American English, the evolution of standard American English and the role of dialectal variations can be correlated with the study of American literature. The term paper is examined in language context because it exemplifies the most formal functional variety or written language required of a student in school.

Composition assignments will be correlated with literature and language studies when possible. Although such creative writing as satires will be included, expository writing and scholarly attitude will be stressed because the emphasis in composition will be placed on developing a well documented term paper. The term paper will be based on extensive research and the development of standard procedures in providing documentation.

This course of study should provide a continuous and unified study of literature, composition, and language adapted to the interests and abilities of students. It should offer a wealth of enrichment materials in optional exercises. The program should make the different areas of English work together and reinforce each other, and it should encourage the student's active participation in the process of learning.

EDUCATIONAL OBJECTIVES

The student should be able to:

- . Demonstrate an awareness of American literary selections of various types high in interest and of acknowledged worth
- . Display a knowledge of the skills necessary to interpret literature of all types
- . Demonstrate an awareness of the way literature comes into being
- . Display a knowledge of technical terms used in interpreting literature
- . Demonstrate a strengthened vocabulary as the result of a systematic method of approach
- . Display a knowledge of the rhetoric of the paragraph, the organization of the term paper and the writing of the literary critique

UNITS OF STUDY
English III-STS

UNIT I. PURITANISM AND THE COLONIAL PERIOD

A. Instructional Objectives

The student will be able to:

1. Display a knowledge of how literature and history are interrelated
2. Display a knowledge of what Puritanism is by reading both primary and secondary sources. The student should understand the whys of the philosophy and see the effect that Puritanism still has on present day society.
3. Display knowledge of the writers who best exemplify the culture of each section of the new country as measured by teacher observation and testing.

B. Suggestions for Introducing and Motivating the Unit

1. Transparency to introduce motives behind migration to America
2. Bulletin board that pictures early life in America
3. Transparency to introduce religious background material necessary in understanding the Puritan movement
4. Watch a movie on the Salem witchcraft trials at media center called: "The Salem Witchcraft Trials: The Horror and the Hope"

C. Required Material

Analysis of writers of the period who were representative of puritanism and colonial America. These writers might include William Byrd, Johathan Edwards, William Bradford, and Edward Taylor.

D. Suggested Activities

1. Outside reports on Puritan Viewpoint and history of the day.
2. Analysis of literary forms used during period such as travel narratives, sermons, dairies and records of the weather and the times of planning.

3. Comparison of concepts of God of Edwards with James Weldon Johnson's view in The Creation.

E. Audio-Visual Aids

1. Record or tape of Johathan Edwards
2. Audio-visual History of American Literature - Part I
The Colonial Period
3. Movie on witchcraft trials as stated in B4 ("The Salem Witchcraft Trials: The Horror and the Hope")

Supplemental Readings

The Scarlet Letter and The Crucible

F. Resource Materials

1. The United States and Literature, Scott, Foresman
2. American Literature, Webster-McGraw Hill
3. Friedrich, Gerhard, "The Teaching of Early American Literature", The English Journal, September, 1960.
4. Miller, Perry, "Errand Into the Wilderness", An American Spirit, edited by Thomas A. Bailey, Boston-D. C. Heath and Co.
5. Winthrop, John, "Concept of Liberty", in Teacher's manuel

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT II. RATIONALISM (THE REVOLUTIONARY PERIOD)

A. Instructional Objectives

The student will be able to:

1. Display knowledge of major differences between the Puritan Age and the Rationalists as measured by charts and participation in class discussions. This knowledge should compare and contrast the attitudes in religion, government, and social norms as well as types of literature produced.
2. Identify the dominant interest of the writers of this period as measured by teacher tests. (Less stress on religious material and more emphasis being placed on logical reasoning and political material.

B. Suggestions for Introducing and Motivating the Unit

1. Transparency outlining characteristics of this period... political, patriotic, imitative, --introduction of American themes.
2. Bulletin board picturing early founders of our nation

C. Required Material

1. Analysis of writers who were representative of this period such as Franklin, Paine, Jefferson, and Washington
2. Analysis of John Locke's influence on American philosophy at this time.
3. Analysis of deism and of the political themes used in literature of this period

D. Suggested Activities

1. Student writes his own "Poor Richards Almanac"
2. Student rewrites Franklin's sayings in modern terms
3. Student writes satires and especially parodies
4. Student writes a theme on how Paine's Common Sense is a piece of propaganda
5. In a composition, student uses an anecdote, either real or imaginary, to defend a point of view

E. Audio-Visual Aids

An Audio-Visual History of American Literature- Part 2:
The Revolutionary Period

F. Resource Materials

1. The United States in Literature, Scott, Foresman

2. American Literature, Webster McGraw Hill
3. Larabee, L. W. ed., "Franklin Papers", Life, Oct. 5, 1959.

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT III. ROMANTICISM

A. Instructional Objectives

The student will:

1. Be able to analyze the American version of the Romantic movement as measured by his participation in class discussion.
2. Be aware of a shifting of emphasis from the rational approach to man to the emphasis of the individual man in literature as measured by observation and specific questions on tests.
3. Display knowledge of the romantic movement and romantic characteristics in literature as measured by teacher tests.
4. Be able to consider two major literary groups...the Concord Philosophers and the Cambridge poets...(show diversity) as measured by participation in class discussions.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board picturing important writers of the period
2. Handout sheet on the characteristics of romanticism
3. Class discussion emphasizing the new themes in literature as opposed to the religious and political themes used earlier.

C. Required Materials

1. Analyzing writers important to this period...Hawthorne, Melville, Irving, Bryant, Poe, Cooper, Longfellow, Whittier, Holmes, Lowell
2. Analyzing the transcendentalist philosophy, using Emerson, Thoreau, and Whitman as its exponents

D. Suggested Activities

1. Study of archaic words used by Bryant and his view of death.
2. Comparison of Bryant's and Whitman's view of death (similar)
3. Composition on the techniques of humor found in Irving's writings
4. Study of the short story using Poe, Hawthorne, and Irving as examples
5. Study of the "devil sell your soul" stories, using Irving, Hawthorne, and Benet stories as examples
6. Definitive essay on Transcendentalism
7. Comparison of Thoreau's retreat to Walden Pond to the hippie movement
8. Discussion of the essay as a literary form
9. Group study of "self-reliance"

Supplemental Readings

Possible readings for this period could include: Moby Dick, The Deerslayer or The Last of the Mohicans, Billy Budd, additional Poe short stories

E. Audio-Visual Aids

1. Poe records
2. Washington Irving's record, "The Legend of Sleepy Hollow"
3. Audio-Visual History of American Literature - Part 4: The Romantic Movement
4. Most schools will have recordings of the poetry from almost all of the minor romantic poets

F. Resource Materials

1. The United States in Literature, Scott, Foresman
2. American Literature, Webster-McGraw Hill
3. Blair, Walter, and Hornberger, Theodore, American Literature: A Brief History
4. Perrington, Vernon L., Main Currents in American Thought
5. Bressler, Leo, "Walden: A Neglected American Classic," The English Journal, January, 1962.

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT IV. THE PERIOD OF REALISM AND REACTION

A. Instructional Objectives

The student will be able to:

1. Display knowledge of the establishment of realism as a dominate characteristic of post Civil War literature as measured by class discussion
2. Analyze effects of the War Between the States..rapid growth of industry and the westward movement...as measured by teacher tests.
3. Display knowledge of the new poetry of America...free verse...as measured by analysis of poetry.
4. Analyze the psychological influence of Freud in the realistic writings.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin boards picturing writers of period

2. Bulletin boards picturing major events of the period
3. Class discussion covering causes and effects of the Civil War
4. Class discussion evaluating the impact of the frontier on American thought and its contributions to the development of literary realism.

C. Required Material

1. Introduction of the Negro Spirituals
2. Analysis of important writers of this period...selecting writers that typify certain movements in literature. For example, the local colorists would be represented by Brete Harte, Samuel Clemens and Stephen Crane. Other areas to be considered might be western writers, southern writers, New England and New York writers, realists, naturalists, and protest writers.

D. Suggested Activities

1. Composition on Whitman's ideas of democracy
2. Composition on Twain's use of dialect
3. Group discussions on poetry
4. Descriptive and expository compositions based on selections by Clemens, Harte, and Jewett

E. Audio-Visual Aids

1. Recording - Huckleberry Finn
2. Recording - "Life on the Mississippi"
3. Recording - Poems and Letters of Emily Dickinson
4. An Audio-Visual History of American Literature - Part 5 : The Rise of Realism
5. Recording of Negro Spirituals - "Langston Hughes"
6. "Anthology of Negro Poets"
7. Record - Leaves of Grass (Whitman)

Supplemental Reading

1. Stephen Crane's The Red Badge of Courage
2. Mark Twain's Huckleberry Finn

F. Resource Materials

1. The United States in Literature, Scott, Foresman
2. American Literature, Webster, McGraw Hill
3. Bridgmen, Richard, "Whitman's Calendar Leaves," College English, March, 1964
4. Cummings, Sherwood, "What's in Huckleberry Finn," The English Journal, March 1963
5. Smith, Bradford, "Mark Twain and the Mystery of Identity," The English Journal, March, 1963

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT V. THE CONTEMPORARY PERIOD (REALISM CONTINUED)

A. Instructional Objectives

The student will be able to:

1. Display knowledge of the form of the modern American short story as measured by teacher tests.
2. Display comprehension of various aspects of modern poetry and how it differs from earlier poetry as measured by analysis of poetry.
3. Analyze movements in literature during this period such as the social reform novels and realism in drama as measured by participation in class discussion.

4. Distinguish between and analyze various kinds of biography as measured by compositions.
5. The student will be made aware of the growth of the American magazine as measured by participation on class discussion.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin boards displaying pictures from this era of history
2. Class discussion on literary movements during this period...the age of the flapper, the roaring twenties, the depression, etc.
3. Recording of modern poetry as an introduction to the unit

C. Required Material

1. Selected modern short stories
2. Selected modern poetry
3. Study of a novel that portrays this period in literature, for example The Great Gatsby or Of Mice and Men
4. Selected modern drama
5. Selected examples of non-fiction

D. Suggested Activities

1. Critical analysis of short stories read outside of class
2. An original short story written by students
3. Study of an outside drama
4. Study of the evidences in writing of the "lost generation"
5. Study of point of view as used by various authors
6. Compositions on social protest seen in Steinbeck and Shaw

E. Audio-Visual Aids

1. Recording..."Secret Life of Walter Mitty"

2. Poetry of Carl Sandberg - record
3. Poetry of Robert Frost - record
4. Dorothy Parker - record
5. E. E. Cummings - record

Supplemental Readings

1. Raisin in the Sun
2. Three Negro Classics

F. Resource Material

1. The United States in Literature, Scott, Foresman
2. American Literature, Webster McGraw-Hill
3. West, Ray B., Jr., "The Modern Short Story", English Journal, December, 1957
4. Cotter, Janet M., "The Old Man and the Sea", English Journal, October, 1962
5. Baker, Carlos Heard, Hemingway, the Writer As Artist

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT VI. COMPOSITION....THE TYPES OF PROSE COMPOSITION

A. Instructional Objectives

The student will be able to:

1. Distinguish between the major types of modern composition as measured by composition exercises.
2. Combine these types effectively to achieve particular effects as measured by composition exercises.

B. Suggestions for Introducing and Motivating the Unit

1. Introduction of examples from common reading of short stories and essays
2. Class discussion covering the different types of modern composition

C. Required Material

1. Types of modern composition to be studied should include exposition, narrative, description, argumentation, and persuasion. These compositions can be interrelated with literature being studied at a certain point.
2. Critical and analytical writings using only the piece of literature as a source.
3. Minimum performance skills to be attained by the end of junior year are: use of semicolon, comma in compound sentence, comma after introductory clause, development of introduction and conclusion, paragraph development (use of thesis statement and support!), transition, subject-verb agreement, pronoun references, parallelism, and spelling of "common" words and words commonly confused (affect, effect; conscience, conscious etc.)

D. Suggested Activities

1. Composition assignments can be interrelated with the literature.
2. Creative writing can also be used.

E. Audio-Visual Aids

The characteristics of each type of composition can be visualized through the use of transparencies.

F. Resource Material

1. English 11 Composition and Language, Ginn
2. Language/Rhetoric V, Holt
3. Modern Composition Book 5, Stegner, Sauer, Hach

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests

4. Self-reports
5. Student evaluations
6. Original student tests

UNIT VII. THE TERM PAPER

A. Instructional Objectives

1. The student will be able to display knowledge of the research, organization and development of a term paper as measured by the final product.
2. Student will be able to display a scholarly attitude toward research and the values of such a study as measured by teacher observation.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussions where ideas are exchanged.
2. Class discussion on the requirements of an appropriate topic for a term paper.
3. Library trips to investigate material that is available and to arouse interest in a topic
4. Presentation of a schedule of the tasks to be accomplished and time spent on each

C. Required Material

To teach the steps involved in writing a term paper...finding and limiting a subject, preparing a working bibliography, developing the preliminary thesis and outline, taking notes, writing the rough draft and finally writing the final draft.

D. Suggested Activities

1. Library work will be a necessary part of writing the paper.
2. After the term papers have been completed, a class period can be scheduled to discuss what has been learned and exchange ideas about what they found interesting during their research.
3. The term papers might also be distributed for other members of the class to see.

E. Audio-Visual Aids

Use of transparencies to outline procedure for writing the term paper.

F. Resource Materials

1. The Dynamics of Language, Heath
2. College Entrance Book Company, "Preparing the Research Paper"
3. Language/Rhetoric V, Holt
4. Modern Composition Book, 5, Stegner, Sauer, Hach

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT VIII. AMERICAN LANGUAGE AND AMERICAN DIALECTS

A. Instructional Objectives

The student will be able to:

1. Display knowledge of his language and understand the principles by which all languages change as measured by teacher tests.
2. Display knowledge of the forces that have shaped contemporary American English as measured by participation in class discussions.

B. Suggestions for Introducing and Motivating the Unit

1. Listen to records that illustrate the various dialects representative of the different areas of the United States
2. Ask students to describe different areas of the country they have visited or lived in.

C. Required Material

1. The evolution of standard American English
2. The role of dialectal variations
3. The different levels of usage and their appropriateness for different occasions

D. Suggested Activities

1. Review of form derivatives and borrowings from other languages
2. Review of methods of vocabulary expansion that have added new words to the vocabulary of American English - compounding, clippings, blending, etc.

E. Audio-Visual Aids

1. Record - "A Thousand Years of Language"
2. Transparencies on history of American language

F. Resource Materials

1. The Dynamics of Language, Heath
2. Language/Rhetoric V, Holt
3. Baugh, Abler C., A History of the English Language
4. Menchen, The American Language
5. Shuy, Roger, Discovering American Dialects (pamphlet)
6. Malmstrom, Dialects U.S.A. (paperback)

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

UNIT IX. VOCABULARY

A. Instructional Objectives

The student will be able to display comprehension of vocabulary words appropriate to this grade level as measured by teacher tests and by use of these words in composition assignments and in daily usage by teacher.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion based on three most common ways words are learned...context, structure, dictionary
2. Word games played to arouse an interest in vocabulary
3. Crossword puzzles to learn definitions

C. Required Material

1. A list of words appropriate to this grade level should be compiled. Vocabulary workbooks can be used as a basis for this list. Since most STS students will be college bound, a real emphasis should be placed on vocabulary. The program should be carried out all year at least one period a week to vocabulary development.
2. Literary terms which should be mastered include: analogy, allusion, satire, caricature, parody, utilitarian, verisimilitude, genre, deism, transcendentalism, rationalism, theocracy, romanticism, realism, naturalism, local color, topical, universal, symbolism, imagery, anthology, paradox, humanitarianism, persona, pseudonym.
3. Composition terms which should be mastered include: transition, coherence, usage, fragment, run-on, parallel sentence structure, antecedent, thesis statement.
4. Language terms which should be mastered include: dialects, idioms, grammar, usage, connotation, denotation, propoganda, loanwords, clipped words, blend words, euphemism, irony, pun, ambiguity, slang, jargon, rhetoric, syntax, semantics.

D. Suggested Activities

1. Vocabulary growth through reading
2. Vocabulary growth through the use of a vocabulary workbook
3. Vocabulary growth through the learning of form derivatives
4. Vocabulary growth through taking trial tests aimed at the college bound student

E. Audio-Visual Aids

1. Bulletin boards that arouse curiosity about certain words
2. Class discussion dealing with certain types of words, for example, words derived from Greek

F. Resource Materials

1. Levine, Vocabulary for the College Bound Student
2. Diederich, Vocabulary for College

G. Evaluation

1. Observation
2. Essay tests
3. Objective tests
4. Self-reports
5. Student evaluations
6. Original student tests

A TENTATIVE CURRICULUM GUIDE

ENGLISH IV - GRADE 12

STS CLASS

RATIONALE

A synthesis of literature, language and composition will provide the basic structure of the twelfth grade STS program. A separate and extensive vocabulary study will continue at these genres: expository literature, drama, prose fiction (novel and short story), poetry (narrative and lyrical). The student will explain the structure and meaning of literary work through analysis of its various parts... language, both literal and figurative, characters; themes. Through the study of more than one work of an author, the student will observe variety and consistency in that author's use of themes and language. The historical context of the literature will be used as background for understanding the selections, and for explaining the development of English literature from the beginning to the present.

Though there will be separate units on language and composition in the curriculum, elements and sections of these units must necessarily be fused in a learning situation. The language study will include: the nature of language description (style, syntax) and the historical aspects of language development (Germanic background, semantics, connotation, euphemism). The student's knowledge of the rules of language (based on a transformational grammar) will be a criteria for this language study.

Composition assignments, both oral and written, will be correlated with literature and language studies as much as possible; there will also be assignments requiring imaginative writing and oral improvisation. Emphasis in composition study will be placed on narration and description, persuasive writing, and a review of the structured essay. A study of the literary essay will bring the student to a consideration and definition of style in his own writing. A research paper will be completed by the student after selection of a literary topic is made. Through the interrelated study of composition, language, and literature, the twelfth grade STS program should develop the student's ability to read extensively, to respond to what he reads with greater awareness, and to express that response in a variety of situations.

EDUCATIONAL OBJECTIVES

The student should be able to:

- . Acquire a thorough knowledge of selected works of major western civilization writers through historical context and predominant literary genres.
- . Acquire interpretive and analytical skills, applied to content (ideas, attitudes, philosophy) and writer's techniques (style, form, characterization).
- . Acquire a knowledge of the historical aspects of language development from its germanic background to contrmporary usage.
- . Acquire increased communication skills through oral and written composition assignments, and through an intensified vocabulary study.
- . Acquire research skills and a knowledge of the purposes, means types and applications of literary criticism. The student will combine skills of analysis, research and reporting in a research paper related to phases of Western literature studied.

UNITS OF STUDY
English IV-STE

UNIT I. LANGUAGE STUDY

A. Instructional Objectives

The student will be able to:

1. Display comprehension of how an understanding of transformational grammar can contribute to an explanation of literary style by examining the different kinds of transformations used by an author and examining the ways he deviates from normal rules of sentence formation.
2. Display knowledge of the change of syntactic rules by showing how rules used by Shakespeare differ from those used today.
3. Display knowledge of the history of the English language through a description of development and characteristics of the Germanic family of language of which English is a member.
4. Analyze the ways word meaning is changed by demonstrating a knowledge of the lexical, grammatical and cultural meaning of certain words.
5. Demonstrate the semantic theories behind connotative and euphemistic meaning by explaining connotation and describing euphemism in relation to specific words.

B. Suggestions for Introducing and Motivating the Unit

1. A review discussion of transformational grammar
2. Use of transparencies to review rules of syntax
3. Records of Old or Middle English played to generate discussion of historical language development
4. Discussion of sentences which reveal characteristics and distinctions of lexical, grammatical and cultural meaning
5. Presentation of how certain words are used by advertisers, politicians, debators, and propagandists

C. Required Material

1. The nature of language description, interpretation of style as related to transformational grammar.

2. The significance in changing rules of syntax
3. Development of the English language from Germanic beginnings
4. The types of meaning changed in language and the kinds of semantic change...generalization, restriction, elevation, degradation
5. Connotation and Euphemism

D. Suggested Activities

1. Analysis of selected literary passages in terms of their deep structure and the kinds of transformations which have been used.
2. Analysis of selected literary quotations which deviate in one way or another from well-formed sentences
3. Comparison of rules of syntax used by Shakespeare to those in use today. Analysis of Shakespeare's writing based on transformational rules
4. Review of the political, social and linguistic events that marked the transition from Old to Middle English and from Middle to Early Modern English
5. Using a map of modern Europe, locate areas where Germanic languages are still spoken
6. Discussion of the process of dialectical differentiation. Begin with Proto-Indio-European and trace the main steps by which Modern American English became dialectically differentiated. That is, trace the ancestry of modern American English.
7. Application of the idea that man may be judged by his language to examples from current speech and writing.
8. Comparison of words used in advertising two or three years ago with words used currently. Discuss semantic change.
9. Discussion of magazine advertisements for specific products. List and analyze the connotations suggested by the various names.
10. Recognition of written examples of each of the following semantic fallacies: (a) unverifiable referant; (b) false analogy; (3) color works; (d) overgeneralization; (e) confusing facts by inference; (f) confusing facts by value judgement.

11. Compilation of a list of euphemisms with which students are familiar

E. Audio-Visual Aids

1. Bulletin board display of advertisements related to the study of connotation
2. Recording of Old and/or Middle English, The Sounds of Chaucer's English
3. Individual maps of modern Europe related to language history study
4. Bulletin board display of examples of style
5. Use of transparencies to review transformational rules

F. Resource Materials

1. Kitzhaber, Language/Rhetoric VI, Holt-Rinehart
2. West, William. Composition and Language, Ginn.
3. Brook, G.L. A History of the English Language. W. W. Norton Co., Inc.
4. Barnett, Lincoln. "The Origins of Language," Life Reprint
5. "Texas Talk," Texas Magazine, Houston Chronicle, November, 1968.
6. Malmstrom, Dialects USA, N.C.T.E.
7. Thomas, Owen. Transformational Grammar and the Teacher of English. Holt, Rinehart, Winston.
8. Hutchinson, "Slurish," English Journal, March 1971.
9. "Leaflet on Historical Linguistics," N.C.T.E.

G. Strategies for Evaluation

The student will:

1. Exhibit proficiency in suggested activities suitable as an evaluative device.
2. Write an analysis of an author's work explaining the use of the various transformations and sentence structures.

3. Demonstrate skill in revising his own writing.
4. Pass a test on the use of the history of the language.
5. Analyze an article to determine the slant; slant and rewrite in the opposite direction.

UNIT II. COMPOSITION

A. Instructional Objectives

The student will:

1. Display comprehension of narration to the extent that he can recognize and write a narrative using tone, detail, and climax to link the beginning, middle, and ending. (Prose Narrative Unit)
2. Display knowledge of writing descriptions through his use of observation, classification and of definition in a well-organized composition. (Prose Narrative Unit)
3. Display comprehension of the primary patterns of logical thought and the values and limitations of analogy as presented in an effective persuasive or argumentative essay (oral and written). (Expository Literary Unit)

4. Demonstrate application of the structured essay pattern in his development of introductory paragraphs, structural clues, and body paragraphs. (all literary units)
5. Give an analysis of the literary essay pattern so that he can relate impression, perception, and reality with that pattern and therefore enhance the individual flavor of his own writing. (all literary units)

B. Suggestions for Introducing and Motivating the Unit

1. Have students make a list of what they consider successful qualities of narration and discuss.
2. Discuss new writing skills necessary for description.
3. Initiate a discussion of persuasive writing by asking students to bring to class articles or printed speeches of politicians.
4. Have students review all their previous compositions in relation to the structured essay form.
5. Have the class in groups read several literary essays and then compare their form to the structural essay form.

C. Required Material

1. Elements of narrative, descriptive, and argumentative writing
2. The structured essay form (introduction, body, and conclusion)
3. Distinctive characteristics of the literary essay form (originality of arrangement; tone or rhetorical voice)

D. Suggested Activities

1. A narrative composition utilizing one of the following techniques: a narration of a daydream once welcomed but no longer believed in; a short sketch of a climax in the life of a historical figure; a rewrite in contemporary dialect of a well-known play in the past
2. A descriptive composition: given a list of descriptive words and phrases, explain which would be effective in expressing specific emotions

3. A descriptive essay on any subject including observations, classifications, definitions and point of view
4. A composition based on argumentation: given passages of argument, determine the main ideas and the patterns of logic (induction, deduction, analogy) that they contain and determine their logical validity
5. A persuasive essay on one of the following topics: defend the philosophy of life found in a major literary work; refute a letter to the editor; present an argumentative dialogue that states both sides of an issue
6. A structured essay on any topic emphasizing especially appropriateness of title, correlation of introduction and conclusion, and avoidance of unnecessary repetition.
7. A literary essay stressing originality in form use of the inner rhetorical voice

E. Audio-Visual Aids

Transparencies and/or bulletin boards can be used to illustrate major elements of composition types

F. Resource Materials

1. West, William, Composition and Language 13, Ginn
2. Modern Composition VI, Holt
3. Warriner, John E., The Teaching of Composition, Harcourt, Brace & World
4. Miller, Clyde, "How to Detect Propaganda".
5. Kitzhaber, Language/Rhetoric VI, Holt-Rinehart
6. Guides for Narration from Composition Through Literature (A-C), American Book Company
7. Guides for Description from Composition Through Literature (A-C), American Book Company
8. Guides for Argumentation from Composition Through Literature (A-C), American Book Company
10. "What Writers Advise on the Teaching of Creative Writing," English Journal, March, 1971

11. "Reading and Writing Exposition and Argument: The Skills and Their Relationships", English Journal, May, 1971

G. Evaluation

The student will be able to:

1. Exhibit proficiency in the suggested activities.
2. Distinguish meanings of terms associated with essay examination questions: demonstrate, explain, define, etc.
3. Identify types of paragraphs out of context.
4. Write an essay of any given type within a time limit.

UNIT III. VOCABULARY

A. Instructional Objectives

1. The student will demonstrate application of vocabulary words in oral and written assignments.
2. The student will be able to display knowledge of all increased vocabulary by improved reading comprehension.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss how most words are learned through context or dictionary study.
2. Read aloud current newspaper articles on vocabulary and discuss.

C. Required Material

Vocabulary study should include a list of words appropriate for college-bound honors' students. The vocabulary program should continue all year.

D. Suggested Activities

1. Vocabulary study work books should be used as frequently as possible, along with related testing.
2. Vocabulary studied through literature assignments. Here the emphasis should be placed on learning through context.
3. Dictionary study in relation to etymology

E. Audio-Visual Aids

1. Bulletin board display of current and interesting articles on vocabulary
2. Use of transparencies to review dictionary study and/or word derivatives.

F. Resource Materials

1. Diederich, Vocabulary for College, Harcourt, Brace, & World, Inc.
2. Nurnberg, Maxwell, How to Build a Better Vocabulary, Popular Library

G. Evaluation

The student will be able to:

1. Determine word meanings by applying knowledge of roots, prefixes, suffices.
2. Study context for word meanings.
3. Spell correctly words needed for current writing level.

UNIT IV. PROSE FICTION

A. Instructional Objectives

The student will be able to:

1. Display comprehension of components and relationships in novels using techniques of literary criticism.
2. Display comprehension of components and relationships in short stories using techniques of literary criticism.
3. Display comprehension of the components and relationships in central conflicts between characters and/or ideas through analysis of pertinent examples from the actual work.
4. Display comprehension of the components and relationships in character motivation and action by citing relevant examples and illustrations from the actual work.
5. Demonstrate a knowledge of literary style by analyzing the major aspects of a writer's style (length and structure of sentences, diction, imagery, figurative language, methods of development, level of vocabulary, tone, and other mannerisms that may characterize his work).

6. Identify the target of a writer's satirical thrusts and the rhetorical devices he employs to ridicule his target by citing pertinent examples from the literary work.
7. Display knowledge of the structure and recurrent themes of the short story by comparing literary works of writers of different periods.
8. Display knowledge of the structure of the novel by tracing its development from the narrative element of Chaucer through the British Victorian novelists.

B. Suggestions for Introducing and Motivating the Unit

1. A display of a world literary map showing the places associated with prominent British and Western civilization writers
2. A display of short story collections and novels
3. Discussion of favorite novels of students and why liked
4. Recordings of short stories---readings of original student stories
5. Illustrations of short stories on the bulletin board
6. Review of elements of short story and novel

C. Required Material

Selections will be made from literary works of British and Western civilization writers. Works by these authors could be included: Swift, the Bronteës, Austin, Hardy, Conrad, Joyce, Nabokob, Dostoevski, Camus, Chekhov, Tolstoi, Zola, Orwell, Wools, Waugh.

D. Suggested Activities

1. Read Chaucer's The Canterbury Tales and discuss how it foreshadowed the short story as a literary form.
2. Describe the following elements of a given novel: plot, setting, point of view and characterization.
3. Recognize and explain examples of symbolism and foreshadowing in a given fiction work.
4. Explain how an author uses technicals of short story writing to create an effective novel.
5. Describe orally the physical appearance and personality and three most important characters in a specific novel.

6. Describe the characteristics and motives of characters in a short story.
7. Given a character from a work of fiction, decide whether the decision made by the character is ethically wrong or right, and describe the consequences of his decision.
8. Analyze short stories giving examples of characters who demonstrate a quality of sensitivity or compassion and of characters who communicate an indifference or lack of awareness of others' feelings. State specifically the clues in each case that enabled one to make the differentiation.
9. Explain the difference between internal and external conflict and give specific examples of each.
10. Design an original oral and/or visual presentation about any one or a combination of the following:
 - a. A person in conflict with himself
 - b. A person in conflict with other people
 - c. A person in conflict with his environment
 - d. A person in conflict with forces beyond his control
11. Given a list of ways to solve conflict, select the solutions that might be used effectively in at least 3 conflicts from the reading.
12. Practice and present a five-minute reading of a prose selection. Reading will be judged on (1) volume, (2) rate, (3) pitch, (4) gestures, (5) body movements, (6) mood changes.
13. Analyze the development of literary characters, specifying relevant, factual evidence that changes in attitude, behavior, or philosophy have occurred.

E. Audio-Visual Aids

1. Recordings of short stories
2. Transparencies to review elements of novel and short story
3. Recording of The Canterbury Tales
4. Illustrations which suggest characterization, setting, plot, tone, theme

F. Resource Materials

1. Pooley, England in Literature, Holt
2. Carlson, Western Literature, Webster
3. Kernan, Modern Satire, Harcourt, Brace, & World, Inc.
4. "Atlantic Monthly"
5. "Literary Cavalcade"
6. Drew, The Novel: A Modern Guide to Fifteen English Masterpieces, Dell Publishing Co., Inc.
7. O'Neal, Robert, Teacher's Guide to World Literature for the High School, N.C.T.E.
8. "End-of-year Examinations in English for College-Bound Students", C.E.E.B., 1963m Sections for grades 11 & 12
9. Scott Foresman series of translations edited by James E. Miller, 9 volumes, 1970

G. Evaluation

A student will be able to:

1. Demonstrate mastery of suggested activities.
2. Participate in class or panel discussions on specific elements studied.
3. Analyze universal themes in works of various cultures.

UNIT V. DRAMA

A. Instructional Objectives

The student will be able to:

1. Display knowledge of theater history by tracing the development of Greek, Elizabethan and Modern drama.
2. Display comprehension of techniques that Shakespeare employed in comedy and tragedy by identifying characteristics of both types of drama.
3. Display knowledge of techniques of effective drama by recognizing them in any scene (soliloquy; aside; dialogue; articulation of scenes, suspense).

4. Demonstrate his comprehension of dramatic techniques by presenting an oral interpretation.
 5. Display comprehension of the components and relationships in character motivation and action by analyzing character development in drama.
- B. Suggestions for Introducing and Motivating the Unit
1. Film on history of the theater and/or history of Shakespeare's theater
 2. Bulletin board displaying articles and pictures on ancient Greek theater
 3. Recordings of plays
 4. Student interpretive readings of passage or scene from popular, well known play
- C. Required Materials
1. Tragedy - Shakespeare, O'Neill, Sophocles, Ibsen
 2. Comedy - Shakespeare, Goldsmith, Shaw
 3. Everyman
- D. Suggested Activities
1. Identify the origin of the three concepts: drama, tragedy, and comedy.
 2. Explain influence of religion on early Greek drama.
 3. Describe the physical elements of the Greek play.
 4. Given a play, such as Oedipus at Colonnus, suggest 5 reasons why it could be considered a tragedy.
 5. Find information about Elizabethan drama, and the Globe theater necessary for the understanding of any Shakespeare play read. Find basic information about Shakespeare's life.
 6. Explain influence politics had on early Elizabethan drama.
 7. List six characteristics of Shakespearean comedy in a specified play and give a specific example of each.
 8. Describe physical elements of Elizabethan theater.
 9. Describe a Shakespearean tragic hero and a Greek tragic hero, citing at least 3 similarities and differences.

10. Analyze observations and reading, citing 3 or 4 examples that show how the comic very often borders on the tragic.
11. Discuss the differences between comedy and tragedy and determine how Shakespeare elicited appropriate emotional responses from his audience.
12. Present an oral reading from a Shakespearean play and give examples from that scene of at least 6 of the following:
(1) puns; (2) blank verse; (3) prose speeches; (4) rhyming couplets; (5) repetition; (6) metaphors; (7) similes. —
13. Analyze Shakespeare's use of comic relief in his plays.
14. Describe the influences affecting modern drama.
15. Describe the physical elements of the modern theater.
16. Describe the similarities and differences between a Greek play, an Elizabethan play and a modern play.

E. Audio-Visual Aids

1. Film on Hamlet or other Shakespearean play
2. Filmshtip of Globe theater
3. Slides of MacBeth or other Shakespearean tragedy
4. Recordings of play studied
5. Illustrations of Shakespeare's life and theater

F. Resource Materials

1. Pooley, England in Literature, Holt
2. Carlson, Western Literature, Webster
3. Hoy, Cyrus, ed., Hamlet, W. W. Norton & Co.
4. Frye, Shakespeare's Life and Times
5. "Shakespeare at 400", Life Reprint
6. "Shakespeare on the Modern Stage", Life Reprint
7. "Greece, the Birth of Reason", Life Reprint
8. Connecticut English Journal, Spring, 1970

9. "Shakespeare: Why Ignore the Comedies and Histories?", English Journal, May 1971
10. "As We Three Meet Again", English Journal
11. Barnet, Burman, & Burto, Eight Great Comedies, The New American Library.

G. Evaluation

A student will be able to:

1. Identify terminology associated with the theater
2. Interpret character by multiple devices
3. Discover themes

UNIT VI. EXPOSITORY LITERATURE

A. Instructional Objectives

The student will be able to:

1. Demonstrate application of critical evaluation through studying and analyzing the writings of twentieth century essayists.
2. Display knowledge of argumentation as a major type of composition through exercises in developing or refuting the ideas expressed in English literature of the seventeenth and eighteenth centuries.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board display of well-written student essays
2. Review discussion of types of essay---formal and informal
3. Handout sheet on essay characteristics
4. A display of examples of essays from current magazines and newspapers

C. Required Material

1. Analysis of essays of eighteenth century English writers as they exemplify formality and reason
2. Analysis of essays of twentieth century writers selected to provoke thought, discussion, and writing.
3. Selections by the following writers could be included in this unit; Addison, Steele, Johnson, Boswell, Lamb,

Carlyle, T. H. Huxley, Orwell, Baldwin, Priestly

D. Suggested Activities

1. Find examples of essays in current magazines and newspapers; contrast the editorial essay with the personal essay.
2. Read several character sketches which not only describe a character, but also reflect the writer's feeling toward his character.
3. Discuss these two possible classifications of essays:
(1) the familiar essay, the biographical essay, the didactic observation, essays based on reading or investigation, essays expressing judgement or opinion.
4. Find examples to support the above classifications and present to class.
5. Discuss periods of literature when the essay has been popular, i.e. seventeenth and eighteenth century England.
6. Discuss the contribution of the newspaper to the popularizing of the essay with examples of personal, critical and didactic essays to be found in current newspapers.
7. Analyze the use of symbolism, metaphor, simile, satire, and irony in essays.
8. After reading an essay, analyze its structure, considering these points.
 - a. What are the main divisions of the essay and their relation to each other?
 - b. How long and how complex are the paragraphs and what is their relation to the main point?
 - c. How formal or informal is his language and his approach to his reader?

E. Audio-Visual Aids

1. Recordings of essays
2. Tape and recording of student essays and presentation to class
3. Television panel discussions

F. Resource Materials

1. Meek, Maynard, The Augstons, Prentice-Hall, Inc.
2. Carlson, ed., Western Literature, Webster
3. Fooley, ed., England in Literature, Webster
4. Of This Time, Addison-Wesley
5. "Reading and Writing Exposition and Argument: The Skills and Their Relationships," English Journal, May, 1971
6. Milton, John. Areopagitica and of Education, ed. Sabine
7. Search for Perspective, Beal and Hoopes

G. Evaluation

The student will:

1. Demonstrate proficiency in suggested activities.
2. Write expository material with precision.
3. Prove flexibility in adjusting material to different age groups, purposes, etc.
4. Identify manipulative techniques in the use of language.

UNIT VII. POETRY

A. Instructional Objectives

The student will:

1. Display knowledge of literary terms and devices (meter, scansion, melody, rhyme, figurative language) by recognizing them in poetry.
2. Display application of analytical reasoning by clarifying terms, explaining themes, and interpreting emotion in poetry.
3. Display comprehension of relationships of intellectual and social implications in literature by discussing common strands of meaning within the writings of a period.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss famous quotations from poetry, considering their use in book titles as well as in everyday conversation.
2. Display attractive books of poetry.
3. Arrange colorful bulletin boards featuring poetry.
4. Discuss likes and dislikes in poetry.
5. Listen to recordings of ballads read in Middle English.

6. Display posters of poets to be studied.

C. Required Material

Poetry selections will be a representative sampling from well-known British and western civilization poets. Lyric and narrative poetry studied will include: epic (Beowulf; Paradise Lost); mock epic; elegy; sonnet (Petrarchean and Shakespearean); dramatic monologue, ballad; pastoral; ode. Selections from these authors will be included: Narrative: Milton, Pope, Coleridge, Browning, Tennyson, Eliot; Lyric: Shakespeare, Donne, Milton, Blake, Wordsworth, Byron, Keats, Tennyson, Browning, Arnold, Hardy, Hopkins, Yeats, Auden.

D. Suggested Activities

1. By analyzing structure, length, content and style, identify examples of each of the following types of poetry: lyric; elegy; sonnet; ode; ballad; dramatic; epic; pastoral; narrative.
2. Given selections of poetry, differentiate between those expressing sentiment and those expressing sentimentality.
3. Present an oral reading of two poems written by the same author.
4. Explain the contextual meaning of given excerpts from poems by the same author.
5. Evaluate the relevance to our present day world of given significant passages from a poem.
6. Analyze poems or songs to locate examples of man's sensitivity or indifference to his fellows or his environment.
7. Evaluate the influence of the 19th century contemporary world scene upon the philosophies and writings of William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats.
8. Compare or compare or contrast the expression of twentieth century poets with that of earlier poets or themes, such as childhood memories, social comment, patriotism, and personal philosophy.
9. Compare traditional verse forms with free verse forms to discover likenesses and differences.
10. Differentiate between the connotative and denonative meaning of words used by poets.

E. Audio-Visual Aids

1. Recordings of poetry

2. Posters of poems and poets
3. Posters displaying examples of figurative language
4. Transparencies to review characteristics of poetic types

F. Resource Materials

1. England in Literature, Holt
2. Western Literature, Webster
3. Drew, Poetry; A Modern Guide to Its Understanding and Enjoyment, Dell Publishing Co., Inc.
4. Reeves, Understanding Poetry, Barnes & Noble Co.
5. Ciardi, How Does A Poem Mean? Houghton Mifflin Co.
6. Joseph, Stephen M., The Me Nobody Knows, Avon.
7. Dunning, Reflections on a Gift of a Watermelon Pickle, Scholastic Book Services.
8. Hanford, A Milton Handbook. Appleton, Century Crofts, Inc.
9. Lewis, C.S. A Preface to Paradise Lost, Oxford University Press.
10. Waldock, A.J.A. Paradise Lost and Its Critics, Cambridge University Press.
11. Chaucer, Geoffrey. The Canterbury Tales, Penguin Books.
12. Raffel, Burton (Trans.), Beowulf, New American Library.
13. "End-of-Year Examinations for College-Bound Student," C.E.E.B., Sections for Grades 11 & 12.

G. Strategies for Evaluation

The student will:

1. Demonstrate proficiency in suggested activities.
2. Identify the structural aspects of a poem.
3. Determine the meaning of a poem.
4. Compare or contrast the treatment of various themes with the themes of other time periods or cultures.
5. Perceive the mood of a poem.
6. Discuss the contemporary relevance of a work.

UNIT VIII. THE RESEARCH PAPER

A. Instructional Objectives

The student will:

1. Demonstrate the application of simple methods of

bibliographical research through his ability to take useful notes.

2. Display knowledge of collating sources by utilizing various reference guides and finding material pertinent to his topic.
3. Demonstrate application of critical thinking in choosing sources, preferring primary to secondary sources.

B. Suggestion for Introducing and Motivating the Unit

1. Discussion of appropriate literary topics and review of suggested list submitted by teacher
2. At least one library visit to familiarize students with available resource and reference material
3. Presentation and discussion of Research Paper Procedure including time schedule

C. Required Material

Undesignated

D. Suggested Activities

1. Several library visits necessary for note taking
2. The rough draft and final copy written utilizing all notes
3. Oral presentation and class discussion of student's research paper

E. Audio-Visual Aids

Transparencies can be used to illustrate manner of footnotes, bibliography, note cards and transitional expressions.

F. Resource Materials

1. Houser & Gray, Writing the Research and Term Paper, Cambridge.
2. West, William, Composition and Language 12, Ginn.
3. Syllabues for "Survey of English Literature," Brazenport Junior Col.
4. "Criteria for 12th Grade Term Papers," MHS English Dept.
5. Modern Composition 6, Stegner
6. John & Mulkerne, The Term Paper: Step by Step, Doubleday.

G. Strategies for Evaluation

In writing his paper, the student should demonstrate his ability for:

1. Preparing a working bibliography listing all possible helpful sources.
2. Organizing by means of a subject outline.
3. Developing a thesis which sets a commitment limited to the scope of the paper.
4. Taking useful notes, differentiating between primary and secondary source.
5. Organizing his paper logically so that items of equal importance receive near-equal treatment.
6. Introducing and concluding the paper with an awareness of the thesis statement.

REGULAR

A TENTATIVE CURRICULUM GUIDE FOR

ENGLISH - GRADE 7

Regular Class

RATIONALE

The general purpose of seventh grade regular English curriculum is to foster intellectual curiosity, critical thinking, and to develop leadership abilities as well as personal responsibility, respect for the worth of others, personal poise, and socially acceptable peer relationships. Included in the general purpose of this course is the development of the student's facility for communication through motivating his interest in the English language as a uniquely human invention and encouraging the student's curiosity about the structure and nature of language through creative writing, literature, and oral expression.

The curriculum is designed as a fused program of grammar, literature and composition. The grammatical analysis should be an integration of transformational and structural techniques at the seventh grade level.

The major emphasis of seventh grade English is for the student to acquire an understanding of fundamental language skills and a secondary emphasis is placed on developing skills in literary analysis. The recommended distribution of time is 75% allotted to the study of grammar and 25% to the study of literature with composition skills integrated into both areas.

The study of grammar involves specifically the study of the sentence as the basic unit of communication. Literature study includes the student's developing the ability to recognize the elements of fiction and the major types of non-fiction, as they relate to the traits, attitudes, and mores of society. Composition includes sentence construction and paragraph development.

EDUCATIONAL OBJECTIVES

The student will:

Display a knowledge of communicative skills.

Develop an appreciation of literature.

Demonstrate a comprehension of his language.

UNITS-OF-STUDY

7th English - Regular

UNIT I. CONFLICT -- The sentence -- Diagnostic paragraph writing -- the element of conflict

A. Instructional Objectives

The student will:

1. Develop an understanding and workable knowledge of basic sentence structure (composed of the noun phrase and the verb phrase) as measured by teacher exercises and tests.
2. Develop an awareness of the subject-verb-complement functions of the sentence as measured by sentence exercises graded by the teacher and by teacher-constructed tests.
3. Develop an awareness of the fixed order of the basic sentence elements with deliberate focus on the verb as an anchor between the subject and the complement as measured by teacher-made written exercises.
4. Develop an understanding of the transitive verb, intransitive verb and linking verb as measured by sentence writing activities.
5. Develop an understanding of the noun complement and the adjective complement as measured by sentence writing activities.
6. Recognize the prepositional phrase construction in the sentence as measured by teacher observation, written exercises and teacher-made tests.
7. Exhibit his existing ability in using standard sentence structure as measured by diagnostic paragraph writing.
8. Exhibit his existing ability to construct a paragraph as measured through diagnostic paragraph writing.
9. Develop an awareness of the element of conflict in literature as measured by classroom discussion, teacher observation and teacher-made tests.
10. Recognize conflict in literature and correlate it with problem-solving in his life as measured by role-playing, class discussion and teacher-made tests.

B. Suggestions for Introducing and Motivating the Unit

1. In introducing the study of the sentence and the paragraph,

the teacher should stress the importance of the sentence as a basis for all communication. The following questions may be used to stimulate discussion:

- a. Can you give examples of the first words and phrases uttered by small children?

Example: "mama" NOUNS
"dada"

- b. After a child advances in speaking, how does his communication become more complex?

Example: "mama gone" NOUN-VERB
"Bobby want cookie"

- c. What kind of pattern do you see here? SUBJECT-PREDICATE

2. Introduce the unit with the film "Making Sense with Sentences" MP 342. The sentence has 2 basic parts: the subject and the predicate. The subject is that part of the sentence which tells who or what is doing something. The predicate is that part of the sentence which tells what the subject does.
3. Through class discussion define conflict as a struggle of men against nature, man against man, or man against himself. Pursue discussion by having students cite conflict in their own lives.
4. Have students write a paragraph limited to approximately 5 sentences with some conflict from their own lives. From these paragraphs, the teacher will be able to see what writing problems the students might have.

C. Required Material

1. The basic sentence order (subject-verb-complement)
 - a. Subject noun
 - b. Predicate verb
 - (1) Transitive
 - (2) Intransitive
 - (3) Linking
 - c. Complements
 - (1) Noun complement
 - (2) Adjective complement
 - d. Prepositional phrase

2. Conflict

- a. Definition of conflict
- b. Recognition of conflict first through literature, then through their own lives
- c. Example reading list
 - (1) "Dubbing of General Garbage"
 - (2) "Thanksgiving Hunter"
 - (3) "Speed Adjustments"
 - (4) "Rikki-Tikki-Tavi"

3. Composition

- a. Diagnostic paragraph dealing with conflict
- b. Diagnostic paragraph exemplifying standard sentence structure

D. Suggested Activities

1. Identify subject-verb-complement in sentences written by teacher.
2. Students write subject-verb-complement or subject-verb sentences on a given topic.
3. Identify prepositional phrases in sentence exercises.
4. By using an overhead projector allow student to mark subject-very-complement and prepositional phrases in given sentences on transparency.
5. Write a nonsense sentence on the board or overhead and ask students to tell by position of words and inflectional endings how words function.

N	V	N
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Example: Gooble rooked flory.
6. Try writing a nonsense paragraph for fun and read aloud.
7. Write a paragraph in the form of a TV review.
8. Write a paragraph explaining the conflict in any mystery program on TV.
9. Read a story which exemplifies conflict("Rikki-Tikki-Tavi") and in five complete sentences explain conflict. (Paragraph would be graded on complete sentences and content.)
10. Role-playing--Set up situation with conflict and have students resolve the conflict by acting out roles.

E. Audio-Visual Aids

1. Film, "Making Sense With Sentences" MP 342
2. Teacher-made overhead transparencies
3. Film, "A Rock in the Road"
4. Our Living Language Grade 7 Books I and II - Transparencies and grammar exercises--Available at Practical Drawing Co. in Dallas Milliken Publishing Co., St. Louis, Missouri
5. Filmstrips - Available through library or media center

F. Resource Materials

1. Troubleshooter Series - A Program in Basic English Skills. Houghton Mifflin Co., Dallas, Texas.
2. Our Language Today. Conlin; Herman; Martin. American Book Co.
3. English Grammar and Composition 7 - Wariner
4. Enjoying English 7 - Wolfe, Singer Co.
5. New Approaches - Laidlaw Linguistics Program
6. Projection in Literature 7 - Scott, Foresman and Company
7. Adventures for Readers - Book 1 - O'Daly

G. Strategies for Evaluation

1. Identify sentences and non-sentences in teacher-made tests.
2. Identify subject-verb-complement components in the basic sentence through teacher-made tests.
3. Identify prepositional phrases through teacher-made tests.
4. Identify the external and internal conflict in stories.

UNIT II. FICTIONAL HEROES & BIOGRAPHY--THE NOUN & PRONOUN--TOPIC SENTENCE

A. Instructional Objectives

The student will:

1. Accept that he is a unique individual and that he should express his individuality both orally and in written form as measured by teacher observation.

2. Improve his cultural background through acquaintance with famous legendary heroes as measured by teacher observation and testing.
3. Develop an enjoyment of literature as measured by teacher observation.
4. Develop an interest in the lives of great people as measured by class discussion and enthusiasm in written assignments.
5. Develop an understanding of biography and autobiography as measured by class discussion and testing.
6. Develop an understanding of the terms fiction and nonfiction and identify the literary forms which belong to these categories as measured by class discussion and testing.
7. Recognize the noun as a major unit of the English sentence as measured by labeling sentence patterns and constructing sentences.
8. Recognize that the noun is essential in carrying the burden of communication as measured by constructing sentences.
9. Identify nouns in a sentence and their functions as measured by class exercises and testing.
10. Determine the plurals and possessives of nouns as measured by class exercises and testing and correct usage of these in all papers.
11. Identify common and proper nouns as measured by class exercises and testing.
12. Recognize the pronoun as a substitute for a noun as measured by constructing sentences with pronouns and by testing.
13. Determine the correct case in pronoun usage as measured by class exercises and testing.
14. Determine the correct pronoun for agreement with its antecedent as measured by class exercises and testing.
15. Express himself well in a coherent paragraph which has a clear topic sentence with supporting sentences and a closing statement as measured by original writings.
16. Develop a coherent character sketch as measured by original writings.

B. Suggestions for Introducing and Motivating the Unit

1. Have the room decorated with posters, drawings, and information on heroes--both authentic and legendary. Let students browse around. Ask them to consider what these people have in common. (They have all displayed heroism in some way). Then lead a discussion on heroes and heroism based on the following questions:
 - a. What is the first thing you think of when you hear the word "hero"? Why?
 - b. What are the qualities of a hero? Why?
 - c. Does the danger a hero faces have to be a physical danger? (For example, is a person who overcomes a handicap considered a hero?) Explain why you say that?
 - d. What are some of the different kinds of heroes? (Biblical, historical, patriotic, sports, legendary, folklore, etc.)
 - e. Who are some legendary heroes of any time?
 - f. Who are some "real" heroes of long ago? Why are they heroes?
 - g. Who are some living heroes? Why are they heroes?
 - h. Do you personally know anyone whom you would consider a hero? Why?
2. Have a display of various pictures and posters depicting real and imaginary heroes. Then play some excerpts of "Profiles in Courage." Afterwards, lead into a discussion following the guidelines above. Do the students feel that the people discussed on the record were heroic? Always have them substantiate their reasons.
3. Write a large "N" on the board surrounded by the names of various heroes. Give students an ungraded pop test on various questions whose answers begin with "N." Then ask if anyone can determine what these names have in common grammatically; each is a certain kind of word in the English language which is necessary in communicating and which begins with an "N." After the answer is discovered, lead into a discussion of nouns and their various aspects.
4. Have pictures displayed of famous heroes--both legendary and authentic. Next, with the use of the overhead projector, read several character sketches of some of these heroes. Broadly discuss the characters; then,

specifically discuss how the author has brought that character alive. Finally, let students choose a subject for an original character sketch. They may select a real person from anytime in history whom they consider a hero; they may select to write on a person they personally know; or they may create a totally imaginative character sketch based on a picture displayed by the teacher (this is a large picture of someone who is not identified).

C. Required Material

1. "Heroes"

a. Terms: heroism, initiative, perseverance, fiction, nonfiction, biography, autobiography

b. Sample reading list:

- (1) Account of David and Goliath in the Bible
- (2) One of the adventures of Heracles
- (3) An account of the early Pilgrims
- (4) An account of Nathan Hale
- (5) From Harriet Tubman
- (6) "O, Captain! My Captain!"
- (7) The legend of Paul Bunyan
- (8) The legend of Wyatt Earp
- (9) The story of Babe Ruth
- (10) Account of the first astronauts' landing on the moon
- (11) The life story of Helen Keller
- (12) Account of Vietnam POW's

c. Vocabulary words from readings

2. Grammar

a. The Noun

(1) Recognition

- (a) Noun-determiners
- (b) Plural form
- (c) Possessive form
- (d) Capitalization on Proper Nouns
- (e) Suffixes

(2) Kinds of Nouns

- (a) Common
- (b) Proper

(3) Classes of Nouns

- (a) Concrete
- (b) Abstract

- (c) Compound
- (d) Collective

(4) Functions

- (a) Subject
- (b) Direct Object
- (c) Predicate Nominative
- (d) Indirect Object
- (e) Object of the Preposition
- (f) Noun Adjunct
- (g) Possessive Modifier

b. The Pronoun

- (1) Recognition as a noun substitute

(2) Functions

- (a) Subject
- (b) Direct Object
- (c) Predicate Nominative
- (d) Indirect Object
- (e) Object of the Preposition

3. The Paragraph

a. Topic Sentence

- (1) Main idea of paragraph
- (2) Usually goes in the opening position of the paragraph

b. Supporting Sentences

- (1) Three or four sentences
- (2) One concluding sentence

D. Suggested Activities

1. Explain to the class that the ancient Greeks believed that many of their famous mythological heroes were placed in the starry heavens. This was their explanation of constellations. Then hand out to each student a sheet of construction paper and several small gold stars. Have students create their own constellation of an imaginary hero, and have them sketch the figure around the stars, as the ancient Greeks often did on their star maps. Then on the back of the paper, the student must write an imaginary myth explaining how the figure was placed in the heavens.
2. Have students give oral book reports on a biography or autobiography from the library. Students must dress up like the person the story is about.

3. Have students write a 2-3 page autobiography. See English Journal, May 1973, Vol. 62, "Autobiography Meets the English Class--and Everybody Wins."
4. Read to the class 2 or 3 examples of the Reader's Digest well-known article titled "My Most Unforgettable Character." Lead a discussion on the qualities of the author and of the person written about.
5. Pass out copies of the Reader's Digest. Have each student read the "First Person Award" in the magazine and answer teacher-made questions about it. Have a class discussion on the events in these personal accounts. Especially discuss both what makes the account so fascinating and also what qualities the author has.
6. Read to class excerpts from Out on a Limb, an autobiographical example of a zany girl who made the most of life on one leg.
7. Written exercises and board work on recognizing and labeling basic sentence elements and on constructing sentences according to directions given by the teacher.
8. Mimeographed exercises on recognizing nouns in a sentence and labeling their functions.
9. Packet on recognizing, forming, and correctly using the plurals and the possessives of nouns.
10. Written exercises on distinguishing between common and proper nouns, and on capitalization, specifically dealing with proper nouns.
11. Using overhead projector, on these various activities allow students to go to the overhead and mark correct answers.
12. Written exercises on selecting the correct pronoun case for usage in sentences, and on choosing the correct pronoun to agree with its antecedent.
13. Have students write a character sketch either of an unknown person whose picture is displayed by the teacher, of a classmate, relative, or friend.
14. As a class, compose a character sketch, using the overhead projector.

E. Audio-Visual Aids

1. Filmstrip, "Hero Legends of Many Lands"
2. Record, "Profiles in Courage," by John F. Kennedy. Examples

of people sacrificing professional position, reputation, etc. for a cause.

3. Posters, pictures, and information on heroes for bulletin board display.
4. Filmstrip, "Nouns and Their Uses," McGraw-Hill Book Co.
5. Filmstrip, "Pronouns and Their Uses," McGraw-Hill Book Co.
6. Filmstrip for review, "Understanding Your Language," Singer
"Grammar in Words: Form Words," Singer
7. SRA Transparencies, "Writing I: The Topic Sentence"
8. Pictures to be used in writing an imaginary character sketch, "A Program in Writing Awareness."

F. Resource Materials

1. Conlin, David A.; Herman, George A.; and Martin, Jerome. Our Language Today 7, Teacher's Guide, 1966.
2. Our Language Today 7, Workbook, 1966.
3. Scott, Foresman and Company, Projection in Literature, 1967.
4. Projection in Literature, Teacher's Resource Book, 1967.
5. John Mellie; Yates, Pauline M.; and DeLaney, Edward N. Building Better English 9, 1955.
6. Laidlaw Brothers Publishers, New Approaches to Language and Literature - Book 7, 1969.
7. Houghton Mifflin Co., Discovering Literature 7, 1968.
8. Havinghurst, Walter; McFarland, Philip; and Jewett, Arno, and Lowery, Josephine, Teacher's Notes for Discovering Literature 7.
9. Baker, Louise. Out on a Limb, 1946.
10. Roberts, Paul. The Roberts English Series. Teacher's Edition, 1967.
11. Walch, J. Weston, Successful Devices in Teaching Written English, 1961.

G. Strategies for Evaluation

1. Class discussion of heroes and heroism

2. Essay on "My Idea of a Hero"--citing qualities of a hero and examples of living people whom the students consider heroic
3. Essay test on fiction, nonfiction, biography, autobiography, and on fictional and nonfictional heroes studied in class
4. Written autobiography on self or oral autobiographical sketch on self
5. Objective test on nouns, including recognizing nouns, labeling their functions, forming the plurals and possessives of nouns, distinguishing between common and proper nouns, and knowledge of capitalization rules pertaining to proper nouns
6. Objective test on determining proper pronoun case usage and on choosing appropriate pronoun to agree with its antecedent
7. Original written character sketch

UNIT III. OUTSIDER (Prejudice and Individualism)-5 Sentence Paragraph-Verb

A. Instructional Objectives

The student will:

1. Develop a pride in his own uniqueness to the extent that this attitude is reflected in his social interaction with his classmates as observed by his teachers.
2. Develop an appreciation for the pleasures of being different, observe who some of society's outsiders are, recognize the problems of being different, analyze why some become outsiders, evaluate the price some pay for being different, and evaluate persons who choose to be different to the extent that he can verbalize about the "outsider" in his society and in literature as measured by class discussions and teacher-made tests and teacher observation.
3. Develop topic ideas in written and oral composition to the extent that he can expand or substantiate them by addition of details, reasons, examples, and illustrations as measured by teacher evaluations.
4. Develop an understanding of supporting information for paragraph development to the extent that the student employs a source of information for supporting sentences from memory and direct observation in his paragraphing as measured by teacher observation.

5. Develop an understanding of the relationship between the kind of verb in the topic sentence and the kind of paragraph that follows--narrative, descriptive, expository--to the extent that he employs a verb type in the topic sentence of his paragraphing consistent with the purpose of his paragraph.
6. Develop an understanding of order in paragraphing to the extent that he can recognize and employ time or space order in paragraphing consistent with the writer's purpose, narrative or descriptive as measured by teacher observation.
7. Develop an understanding of paragraph unity in composition by utilizing a concluding, summary sentence in his writing as measured by teacher observation.
8. Develop an understanding of paragraphing to the extent that he can recognize the vital, end position for stating or restating the most important idea, notion, or point of view treated in the composition as measured by teacher tests and observation.
9. Develop an understanding of linguistics to the extent that he can recognize that a systematic approach to the study of English can reveal system and structure in language as measured by teacher-made tests and observation.
10. Develop an understanding of the English verb system to the extent that he develops a more adequate vocabulary as measured by his usage in composition and teacher tests.
11. Develops an understanding of the English verb system to the extent that he can recognize verbs by certain characteristic inflections as measured by teacher-made tests.
12. Develop an understanding of the English verb system to the extent that he can observe that there are two kinds of verbs--those inflected with suffixes and those inflected with a vowel change within the word as measured by teacher tests.
13. Develop an understanding of the English verb system to the extent that he will be able to identify verbs with three part, four part, and five part inflections as measured by teacher tests.
14. Develop an understanding of the English verb system to the extent that he will be able to recognize certain words as verbs by means of characteristic verb forming affixes as measured by teacher-made tests.

15. Develop an understanding of the English verb system to the extent that he will be able to recognize and utilize the uses of auxiliaries with the different inflected forms of both regular and irregular verbs as measured by teacher tests and teacher observation of oral and written composition.
16. Develop an understanding of the English verb system to the extent that he will improve language usage primarily with problems of standard usage as measured by teacher-made tests and teacher observation.
17. Develop an understanding of the English verb system to the extent that he will be able to exhibit his understanding of the usage and function of the verb forms: infinites, singular, past, present participle, and past participle as measured by teacher-made tests.
18. Develop an understanding of the English verb system and its characteristics of tense as reflected in the use of verb forms and auxiliaries as measured by teacher-made tests.
19. Develop an understanding of the English verb system to the extent that he can observe that different verb phrases can be expanded through the introduction of basic verb types: transitive, intransitive, linking, and Be to be expanded by a noun phrase, an adjective, or adverb of location as measured by teacher tests and teacher observation of sentence variety in composition.
20. Develop an understanding of the English verb system to the extent that he can observe a functional shift of verb forms with participles, gerunds, and infinitives as measured by teacher-made tests.

B. Suggestions for Introducing and Motivating the Unit

1. Guide a discussion based on the following questions:
 - a. Who are the unpopular, the misfits, the last to be chosen? Why?
 - b. Why are they never more than tag-alongs?
 - c. Why are some tormented for their beliefs, their background, or their way of dress?
 - d. What kind of persons are they who are the tormentors?
 - e. What kind of person is it who may choose to question, who may want no attention or recognition?

2. Read a variety of stories, poems, and essays, some profound and some light-hearted, which dramatize the 'outsider' and themes of man and his society and society and man.
3. Develop improvisations to reveal theme of "outsider". Solicite willing actors; offer a beginning idea. One person should be the director, plan the improvisation, tell the actors who they are in the scene and what they are supposed to say and do:
 - a. Characterization (tell each person who he is to be)
 - b. Setting (describe the scene)
 - c. Goals (tell each actor what he is supposed to gain or accomplish--sometimes it is better if the director tells each character separately and unknown to the others and has each character at cross purposes with the others)
 - d. It is important for the director to know when to stop the improvisation
4. Use a filmstrip introduction of the verb as a form class
5. Have students plan vocabulary for each theme assignment--a word list which would be appropriate to the topic of the theme. A student may develop his own word lists if he has an individual topic.

C. Required Material

1. "The Outsider"
 - a. Terms: prejudice, individualism, conformity
 - b. Exemplified by short stories, plays, essays, poems
2. The five sentence paragraph
 - a. Topic sentence
 - b. Supporting sentences
 - (1) Details/facts
 - (2) Reasons
 - (3) Examples
 - (4) Illustrations
 - c. Concluding/summary sentence
 - d. Types of paragraphs (OPTIONAL)

- (1) Descriptive
- (2) Narrative
- (3) Expository

3. Verbs as form class words

a. Inflection

- (1) Regular
- (2) Irregular

b. Forms

- (1) Plain (infinitive)
- (2) Present/singular
- (3) Past
- (4) Present participle
- (5) Past Participle

c. Functions of verb forms

(1) Tenses

- (a) Present
- (b) Past
- (c) Future
- (d) Perfect tenses)
- (e) Progressive tenses) OPTIONAL
- (f) Emphatic tenses)

(2) With auxiliaries

d. Derivational affixes

e. Functional shift

- (1) Participles
- (2) Gerunds
- (3) Infinitives

f. Basic verb types

- (1) Transitive (N-V-N)
 - (2) Intransitive (N-V)
 - (3) Linking (N LV-N; N-LV-Adj)
 - (4) Be (N-V Be-N; N-V Be-Adj; N-V Be-Adv loc.)*
- *Optional for advance students

g. Standard usage with troublesome verbs

D. Suggested Activities

1. Use "Brainstorming" as a method of gleening ideas about the "Outsider". The more ideas the student has the better

the chances of his getting good ones. Brainstorming means listing on paper every thought one has about a subject. This may be done alone or in small groups. The purpose is to come up with as many ideas as possible. Quantity, not quality, is the first consideration. The students brainstorm all the possibilities on the subject, then choose the best for discussion, composition, etc.

2. Offer students writing experiences in paragraph development by addition, by example, by reasons, by fact, development in time order, and development in space order.
3. Have students try description utilizing each of the senses, i.e., have students think of a phrase or sentence about an object, then describe all the details he can so that the readers will see the object the same way he did, for example:
Sight: automobile--a lemon yellow sports car
4. Have students write by creating a scene appealing to all the senses, as with a supermarket, a wedding, a visit to a museum, an accident.
5. Offer students writing practice in writing original sentences showing the function of the five verb forms.
6. Have students rewrite sentences using the proper verb forms.
7. Have students identify the sentence base patterns of selected sentences choosing the proper verb form.
8. Have students complete sentences with the correct form of the verb.
9. Have students practice verb identification with students explaining what structural clues helped with identification.
10. Offer student exercises where students write the inflected forms of verbs.
11. Have students list characteristics of verbs as a form class word.

E. Audio-Visual Aids

1. "Form Class Words" Coronet
2. "Sentence Patterns" Coronet
3. "Man and His Values" Center for Humanities, Inc.

4. "An Inquiry into the Nature of Man" Center for the Humanities, Middle School Edition

F. Resource Materials

1. Texts

- a. Conlin, David A.; Herman, George. Modern Grammar and Composition. American Book Co., 1965.
- b. Conlin, David A; Herman, George; Jerome, Martin. Our Language Today. American Book Co., 1966.
- c. Dodd, Anne Wescott. Write Now. Learning Trends, Globe Book Company, 1973.
- d. Harsh, Wayne; Marrah, Carolyn; Marsh, Richard; Shane, Harold; Wetmore, Thomas. New Approaches. Laidlaw Brothers, 1969.

2. Reading Bibliography

- a. Allen, Elizabeth. The Loser (Dutton)
- b. Bonham, Frank. Durango Street (Dutton)
- c. Colman, Hilla. Classmates by Request (Morrow)
- d. Cone, Molly. A Promise Is a Promise (Houghton)
- e. Fisher, Aileen, and Oliver Rabe. We Dickensons: The Life of Emily Dickinson as Seen Through the Eyes of Her Brother Austin (Atheneum)
- f. Friis-Baastad, Babbis. Don't Take Teddy (Scribner)
- g. Haugaard, Erik Christian. The Little Fishes (Houghton)
- h. Hinton, S.E. The Outsiders (Viking)
- i. Jacobs, Emma Atkins. A Chance to Belong (Dell)
- j. Means, Florence. The Moved-Outers (Houghton)
- k. Nielson, Virginia. Keonie, My Brother (McKay)
- l. O'Dell, Scott. Island of the Blue Dolphins (Houghton)
- m. Rodman, Bella. Lions in the Way (Follett)
- n. Sommerfelt, Aimee. Miriam (Criterion) May be used with "The Strangers That Came to Town"
- o. Stolz, Mary. Who Wants Music on Monday (Harper) good correlation with "The Green Ribbon" and "Nancy"

- p. Tunis, John. All American (Harcourt)
- q. Wier, Ester. The Barrel (McKay)
- r. Wojciechowska, Maia. The Hollywood Kid (Harper),
correlate with "Nancy"

G. Strategies for Evaluation

1. Essay discussion of themes in literary selections
2. Group discussions and consensuses about reading materials
3. Poster projects illustrating theme, characterization, etc.
4. Free choice projects utilizing any media of presentation or inventiveness the student wishes so long as it is informative, interesting, and involves the class

UNIT IV. "REFLECTIONS"--Adjective and Adverb--Descriptive paragraph writing--Creative poetry writing--Poetry

A. Instructional Objectives

The student will:

1. Recognize the adjective as a form class in structure of the English language as measured by teacher-made exercises.
2. Employ correct usage of adjectives in his writing as measured by original sentences and teacher-made exercises.
3. Recognize the adverb as a form class in structure of the English language as measured by teacher exercises.
4. Employ the correct usage of adverbs in his writing as measured by original sentences and teacher-made exercises.
5. Employ knowledge gained in adjective-adverb study to create descriptive paragraphs as measured by teacher observation and evaluation of student paragraphs.
6. Employ knowledge gained in adjective-adverb study to create his own original poetry as measured by teacher observation and evaluation of student's usage of adjectives and adverbs in his poetry.
7. Develop an awareness of certain types of verse, specifically the ballad, lyric, limerick, and modern blank verse as measured by teacher evaluation and interpretation of student's original poetry, teacher tests, and class discussion.

8. Develop an appreciation of traditional poetry forms as measured by class discussion and interpretation.
9. Identify the four basic figures of speech: metaphor, simile, personification and hyperbole as measured by teacher testing and discussion.

B. Suggestions for Introducing and Motivating the Unit

1. Give students a pre-test to determine their facility in the recognition and use of adjectives and adverbs.
2. Give examples to show the importance of adjective and adverb usage in our commercial world and emphasize how a person is influenced by them.

Example: "Buy this lipstick!" as compared to "Buy the fantastic supersheen icy plum lip gloss!" Which would interest you more?

OR

"Buy this aftershave lotion!" as compared to "Buy frosty lime-scented aftershave!" Etc.

3. Introduce students to adjectives and adverbs by sending them on a "treasure hunt" for adjectives and adverbs in the communications media, i.e. newspaper, magazine, television, etc. Have a contest and see who can cut out or quote from the media the most adjectives and/or adverbs.
4. Read a selected descriptive passage from "The Heart of Little Shikara" or other descriptive writing which exemplifies the vivid use of adjectives and adverbs, as contrasted to a paraphrase of the same passage deleting the descriptive words. Example: "Black ribbons in the grass"=snakes. Lead students into a discussion of the before said.
5. Introduce poetry by asking the student, "What is poetry?" You may answer, "Everyone has feelings he wants to express, an idea he wants others to understand, a picture he wants others to appreciate, or a story he wants to tell. There are many forms of art that express this:

Music : "American Pie"

Art : Any print (Van Gogh's sunflowers)

Movies: "The Red Balloon"

Literature: Poetry

Poetry can be the clearest way to express yourself. You actually say what you want. Give examples to illustrate each of the following statements: Poems can establish mood. Poems can convey action. Poems can express sentiment. Poems are concise. Poets carefully choose sound patterns and rhythm to match mood or subject.

- ### C. Required Material

- a. Define the adjective as a descriptive word which functions as a noun modifier.
- b. Define an adverb as a descriptive word which functions as an adjective, adverb and verb modifier.
- c. Adjectives and adverbs are used in the English language to specify and qualify other words.
- d. Together with nouns and verbs, adjectives and adverbs are two of the four class forms of structural English grammar.
- e. Adjectives and adverbs have definite inflectional endings.
Example: Suffixes--white and whit-er
 slow and slow-ly
- f. Adjectives and adverbs have three forms of comparison: positive, comparative, and superlative.
- g. Intensifiers, such as the word "very" often point to adjectives. Example: very bad--bad is an adjective
 very house--house is not an adjective

Note: This intensifier does not work with all adjectives.

- a. Poetry is a reflection of life expresses in a succinct form and may be rhymed or unrhymed.
- b. Literary terms:
 - (1) Metaphor
 - (2) Simile
 - (3) Personification
 - (4) Onomatopoeia (optional)
 - (5) Hyperbole (optional)
- c. Literary forms:
 - (1) Ballad
 - (2) Lyric

- (3) Limerick
- (4) Modern blank verse
- (5) Rhymed verse from classical poems

- d. Original poetry written by students
3. Creative descriptive paragraph writing
- a. The five sentence paragraph
 - b. Supporting descriptive details

D. Suggested Activities

1. Students identify adjectives and adverbs in teacher-made sentences and exercises.
2. Students collect examples of adjectives and/or adverbs from clippings in the newspaper and magazines and form a collage on a kite, piece of paper, a hat, a manequin head, an abstract sculpture, a shoe, or the like. If the collage is on the kite, why not fly it outside?
3. Student writes a sample menu using adjectives to describe and "sell" the food to the customer.
4. Students view a film and describe, by using a variety of adjectives, what they saw.
5. Students view a "masterpiece" painting and describe it in five sentences.
6. Students write descriptive paragraphs without using the adjectives "cute," "good," "bad," "beautiful," and a list of other such commonly overused descriptive words.
7. Students use a minimum of ten adjectives to describe their own pen or pencil. Set five pens or pencils in the front of the room and see if the class can guess which pen or pencil is being described by one of the students reading his description.
8. Make up a phony nonsense product and have the students run an advertising campaign trying to sell their product. Emphasize descriptive words.
9. Students write original modern poetry, such as the Five-Step, Diamond, Impressionistic, Terse Verse, etc. using Now Poetry as a guide.
10. Students read a selected poem or poems and discuss the meaning with reference to description, mood, action,

sentiment, sound pattern, rhythm, and the like.

Example: rhythm--"Hiawatha"; description--"Midnight Storm"; mood--"Demon of Gibbett" or "Little Orphan Annie" or "Little Boy Blue"

11. Students listen to records and taped music, view a film, listen to taped advertising jingles from television and are led to the conclusion that poetry comes in many forms and is in all their everyday lives.
12. Students memorize or recite a selected poem and use an illustrated transparency (which they prepare) and tape music to accompany their own presentations of their interpretation of a given poem. Present to the class and invite guests to the performances.
13. Students illustrate a selected poem by photographing their own pictures to illustrate meaning.
14. Students write descriptive paragraphs using the theme: "When I woke up this morning, I looked into the mirror and saw I had turned into a _____" The student may turn into an elephant, superman's uniform, an Idaho potato, a frito, a candy machine or whatever he choses.
15. Listen to modern ballads and lyric music.
16. Make a film strip illustrating a poem or advertising a product.
17. Film a t.v. commercial with audio-visual equipment.

E. Audio-Visual Aids

1. A collage bulletin board with pictures from magazines which will give students creative ideas when writing their own poetry and descriptive paragraphs.
2. Wall posters on poetry
3. Records
 - a. "Black and White" by Three Dog Night
 - b. "Ben" by Jackson 5
 - c. "American Pie" and "Vincent" by Don McLain
 - d. "Reuben James" by the First Edition
 - e. "Everything I Own" by Bread
 - f. "Let's Say Poetry" - for Junior High. Choral Speaking by Carrie Rasmussen, Activity Records, Inc. Freeport, N.Y.

- g. "American Story Poems." Lexington Records. Read by Paul Sparer and John Randolph.
 - h. "Anthology of Negro Poets--in U.S.A.-200 years." read by Aran Bontemps. Folkways Records Sewee Corp., N.Y., N.Y.
4. Records and tapes with filmstrips
- a. "How to Read and Understand Poetry." Two filmstrips and records. Educational Audio-Visual Inc., Pleasantville, N.Y.
 - b. "Understanding Poetry." Part I and II. Educational Dimensions Corp., Great Neck, N.Y. Films and records.
 - c. "Enjoying Poetry." Tapes and filmstrips. Eye Gate Filmstrips. Jamaica, N.Y. 11435. (5 strips, 3 tapes)
5. 16 mm films
- a. "Haiku" MP 7315
 - b. "A Mountain Day" MP 6316
 - c. "Rodeo"
 - d. "The Deer in the Forest"
 - e. "Winter Geyser" MP 7218
 - f. "A Drop of Water" MP 8416
 - g. "Ocean" MP 7225
 - h. "Reading Poetry--"'O Captain, My Captain'" MP 7611
 - i. Reading Poetry--"Annabel Lee" MP 7313 (Lorne Green)
 - j. Reading poetry--"Mending Wall" MP 7314 (Leonard Nimoy)
 - k. "Catch the Joy: Dune Buggies" MP 8412

F. Resource Materials

- 1. Conlon, David; Herman, George; and Martin, Jerome. Our Language Today 7. American Book Co.
- 2. Pooley, Daniel; Farrell, Grommon; and Niles. Projections in Literature. Scott, Foresman and Co.
- 3. Stephen Dunning; Andrew Carrigan; Ruth Clay. Poetry: Voices, Language, Forms. Scholastic Book Services, N.Y.

4. Editors Charles L. Cutler; Edwin Hoey; Sarah Holden; and Nancy Malone. Now Poetry. American Educational Publications. Middletown, Connecticut
5. Perception: The Senses at Work. American Education Publications.
6. Images "Read" magazine, Oct. 6, 1972. A.E.P.
7. Reflections on a Gift of a Watermelon Pickle
8. Needles Don't Have Haystacks
9. 100 Plus American Poems. Scholastic Book Services.
10. Warriner's English Grammar and Composition 7. Harcourt, Brace and World.
11. Selected traditional poems:
 - "Little Orphan Annie" by James Whitcomb Riley
 - "The Blind Men and the Elephant" anonymous
 - "Trees" by Joyce Kilmer
 - "I Meant to Do My Work Today" by Richard Le Gallienne
 - "Barefoot Boy" by John Greenleaf Whittier
 - "Little Boy Blue" by Eugene Field
 - "Song from Pippa Passes" by Robert Browning

G. Strategies for Evaluation

1. Identify adjectives and adverbs in teacher-made tests.
2. Define the following terms: poetry, metaphor, simile, personification, ballad, lyric, limmerick and be able to identify in poems selected by the teacher.
3. Interpret the meaning of a given poem selected by the teacher. The interpretation need not be the same as the teacher's.
4. Write a five-sentence paragraph describing a given subject which is graded on correct use of adjectives and adverbs and on vividness of descriptive words.

UNIT V. SCIENCE FICTION--Letter Writing--Composition

A. Instructional Objectives

The student will:

1. Demonstrate an awareness of that unique body of literature called science fiction as measured by his ability to reiterate the basic plot and determine what makes the selection science fiction.

2. Create his own science fiction stories as measured by his ability to translate his thoughts of imaginary future scientific accomplishments into literary works.
3. Compare and contrast science fiction selections as measured by his ability to understand the plot outlines.
4. Demonstrate the skill of writing social letters which use correct form as measured by composition writing.
5. Demonstrate the skill of making social letters more interesting as measured by actually writing letters.
6. Display a comprehension of the appropriate situations in which social notes are used as measured by his ability to write and punctuate properly notes which are appropriate for different occasions.
7. Recognize the different parts of a business letter as measured by the ability he displays in writing a letter to a company about a product.
8. Display a knowledge of grammar, punctuation and usage skills as measured by his ability to use these skills in his compositions.
9. Display a knowledge of how to emphasize certain ideas, accurately describe, and reason from the general to the specific as measured by his ability to write compositions using these skills.
10. Demonstrate an application of critical thinking as measured by his ability to summarize and evaluate ideas in his compositions.
11. Display a knowledge of how to organize ideas as measured by his ability to write paragraphs which include a topic sentence, three supporting sentences, and a concluding sentence.

B. Suggestion for Introducing and Motivating the Unit

1. The primary purpose of this unit is to develop in the student an awareness of the scope and variety of oral and written English by using multi-media sources such as radio, television, newspapers, magazines, movies, and dramatic presentations.
2. This unit could be introduced by dividing each class into groups and allowing each group to pick a source that could then be written up as a science fiction presentation. After they had written their script, their particular story could either be taped and played for the class or mimeographed and copies distributed

to class members. It would be possible through this type of approach to integrate the composition and grammar for this unit with their presentations and other class work.

C. Required Material

1. Explanation of difference between fiction and science fiction.
2. Copies of radio plays, short stories, magazine articles, newspaper clippings, and any other multi-media material deemed necessary
3. Samples of letters: business, personal, thankyou notes, etc.
4. Examples of types of science fiction writing

D. Suggested Activities

1. Write a comparison of H.G. Wells' and Orson Wells' War of the Worlds
2. Discussions of student's reports on Jules Verne and his words as they apply to the 20th century
3. Have the students compare the invasion in "The Monsters Are Due on Maple Street" to the one in War of the Worlds.
4. Report on recent space exploration and how science fiction of the past is present day fact.
5. Using newspaper accounts of Unidentified Flying Objects, have students write their own accounts of U.F.O. sightings.
6. Have students write a business letter to the United States Air Force (or some other government agency) requesting information on recent U.F.O. sightings.

E. Audio-Visual Aids

1. Recording of H.G. Wells' War of the Worlds
2. Recording of Orson Wells' production of H.G. Wells' War of the Worlds
3. Record player
4. Tape recorder
5. Blank tapes
6. Posters, bulletin board displays, etc.

F. Resource Materials

1. Projection in Literature, 7th grade textbook
2. Our Language Today, 7th grade textbook
3. Encyclopedias
4. Newspapers
5. Magazines

G. Strategies for Evaluation

Evaluation to be made by teacher tests and observation

UNIT VI.⁴ FANTASY AND IMAGINATION - Usage - Creative Writing

A. Instructional Objectives

The Student will:

1. Exercise his creativity by selecting either fantasy, stories of the supernatural, folklore, mythology, or Biblical literature to use as a stimulus for creative writing or discussion.
2. Employ his imagination by reacting either verbally or in written form to pictures, stories, recordings, and articles.
3. Display an increased understanding of noun-verb agreement as measured by an increased proficiency on teacher prepared tests and class work.
4. Recognize non-standard adjective-adverb usage as measured by use in assigned compositions.
5. Display a knowledge of acceptable usage of commonly misused verbs as measured by class assignments.
6. Express his viewpoint of an unusual situation with a written reaction.
7. Display his use of imagination as measured by completing an open end story.

B. Suggestions for Introducing and Motivating the Unit

The Primary purpose of this unit is to give the student the opportunity to use his imagination and exercise his creativity through the study of fantasy, stories of the supernatural, folklore, mythology, or Biblical stories. The individual teacher has the option of choosing which of the above topics would most interest and motivate her particular students.

1. Discuss one or more of the following topics: What can the imagination do? Why do we need an imagination? What is imagination? Is imagination always helpful?
2. Show some narrationless films as a stimulus for discussion.
3. Show the film "Why Man Creates", to stimulate a discussion on imagination.

C. Required Material

1. Explain and define the words imagination, fantasy, fancy and supernatural.
2. Narrationless Films
3. Appropriate exercises designed to reinforce the student's knowledge of the fundamentals of English grammar.
4. An adequate amount of open end stories.

D. Suggested Activities

1. Show some thought provoking pictures. Ask the students to imagine: What is happening? Why? Try some role playing.
2. Present stories such as "The Cemetery Path" by Leonard O. Ross. Have class discuss the stories.
3. Have the students compare the superstitions of earlier times to those of today.
4. Find out what the Zodiac sign is for each class member. Give the class a list of the Zodiac characteristics. Group the students according to their signs and let the class judge if each person fits his sign.
5. Predict what the future might hold with topics like: Life in the Year 2000; No Families, Teaching by Computer, Colonies on Mars, etc.
6. Have the students do research on vampires, werewolves, etc.

E. Audio-Visual Material

1. Bulletin board displays
2. Narrationless Films
3. Transparencies
4. Records
5. "Why Man Creates" 16 mm Film

F. Resource Material

1. Encyclopedias

2. Imagination: The World of Inner Space, prepared by the editors of Scope, Scholastic Book Services, New York.
3. J.R.R. Tolkien's Lord of the Rings.
4. Edith Hamilton's Mythology.
5. Bullfinch's Mythology.

G. Strategies for Evaluation

1. The student can write an original story employing the style used in fantasy, supernatural tales, folklore, mythology, or Biblical literature.
2. The student can make up and tell a tale on tape or with pictures.
3. Any creative stories could also be checked for the appropriate usage covered during the unit.

A TENTATIVE CURRICULUM GUIDE FOR

English - Grade 8

Regular Class

RATIONALE

Boys and girls of the eighth grade should be helped to prepare for the transition between junior and senior high. Each student should develop a good self-image and confidence in his relationship to peers and adults. Reading is an effective method of achieving such an objective; thus, students should be introduced to various types of literature: short stories, novel, poetry, drama, mythology, etc. Students can relate to similar life situations in their study of literature.

Grammar units for eighth grade are designed to teach students how to communicate effectively through writing and speaking by helping each student master confidence in control of his language. Individual expression of ideas and practical application of grammatical rules are objectives of the composition section in the eighth grade. The teacher should help each student develop his ability to organize his thoughts and express his ideas clearly and concisely.

Eighth grade students will participate in various learning activities: viewing films and filmstrips; writing compositions; participating in group discussions; listening to records and tape recordings; listening to oral teacher presentations; making group and individual projects.

These units are designed to help each student develop an appreciation of literature, increase his understanding of the English language, and improve his ability of self-expression through written compositions.

EDUCATIONAL OBJECTIVES

The student will:

Develop his ability to evaluate various forms of literature.

Develop his understanding of the English language so that he expresses himself clearly, concisely, and correctly.

Develop his appreciation of literary forms and the English language.

UNITS OF STUDY

UNIT I. USE OF THE LIBRARY--SHORT STORY--PARAGRAPH WRITING--HISTORY OF THE LANGUAGE

A. Instructional Objectives

The student will:

1. Demonstrate his ability to use basic library resources through familiarity with the order and system of the library as measured by teacher observation and tests.
2. Organize within his own mind the pattern of development of the English language as measured by class discussion and teacher tests.
3. Develop interest in language as a uniquely human phenomenon as measured by class discussion and teacher observation.
4. Develop an appreciation of the short story through his knowledge of the short story as a literary form.
5. Identify and explain basic literary terms such as plot, conflict, setting and facts and fiction as measured by class discussion and teacher tests.
6. Write an effective coherent paragraph containing a topic sentence, as measured by teacher evaluation of student's writing.

B. Suggestions for Introducing and Motivating the Unit

1. Borrow several books from the library of current interest to the student. If possible, the librarian could give an overview of new library books to arouse student interest.
2. Demonstrate early steps in the development of writing by using blackboard illustrations (or overhead illus.) showing the following suggested stages of development.

A. Pictographs (Picture writing)



Man



Dog



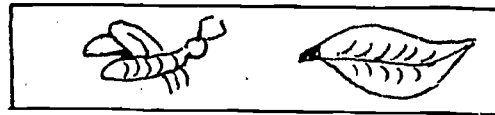
Fish



Tree

Ancient man drew pictures to represent objects.

- b. Phonograms (sound writing) Egyptian priests drew pictures to represent separate parts of a word and placed a frame around the drawings to represent the whole word.



3. Introduce an element of the short story that is to be encountered in that particular story. For example, if the outstanding element is plot, give special attention to the story's step-by-step development. - A bulletin board or poster display would be helpful in arousing student interest. To help students determine the plot's plausibility, ask them to make an outline.
4. Stimulate interest in improving sentence style in paragraph writing by reading aloud a clumsy paragraph. Have the class suggest ways in which the paragraph could be improved.

C. Required Material

1. Use of the library
 - a. Card catalog
 - b. Dewey Decimal System
 - c. Reference books available at the school
2. History of the English Language
 - a. Dictionary (Identify etymology of a word)
 - b. Example classroom booklet: The English Language from Anglo-Saxon to American
3. Short Story
 - a. Short Story Elements
 - (1) Plot
 - (2) Conflict
 - (3) Setting
 - (4) Factual prose
 - (5) Fiction
 - b. Example list of reading:
 - (1) "A Man of Peace"
 - (2) "Top Man"

- (3) "The Turtle"
- (4) "Survival"

c. Study new lists of vocabulary words appearing in stories

4. Paragraph writing

a. Our Language Today Ch. 3 (Example)

b. Review complete sentences as opposed to run-ons or fragments

c. Outlining

D. Suggested Activities

1. Library orientation in the library. Assign mimeographed exercises to focus on use of the card cat., R. Guide, and available reference books, after these have been discussed in class.
2. Have students create an original language (e.g. in dictionary form) through use of pictographs and phonograms. Write a paragraph in Modern English, then translate into the "original" language.
3. Write the following line of Anglo-Saxon on the blackboard:
Wel lange ic habbe child i beon a weords and ech a dede.--
Ask students to guess what language is represented. After they have suggested several possibilities, tell them that the line is from a poem written in England about 800 years ago. Read the lines aloud, and ask the students what the language sounds like. The inevitable suggestion that it sounds like German will provide an opportunity for beginning a brief history of the development of the English language from its German origins.
4. Write a line or two from Chaucer on the board with a modern translation beneath it and ask students to make a comparison between the two.
5. Make a list of 5 examples each (or have students make list) of English words which have their origin in Anglo-Saxon, Celtic, Latin, Danish, and French.
6. Selection from a list of terms denoting the same word. or words which would most naturally be used by members of the class:
Peanuts, goobers, ground peas
Frying pan, spider, skillet
Bag, sack, poke
Corn pone, hushpuppy, hoe cake, Johnny cake
Carry, tote, lift

Suitcase, bag, valise, luggage
Cook dinner, make dinner, fix dinner, prepare dinner
Shut the light, turn off the light, switch off the light
Put up your books, put away your books
Open the bed, turn down the bed, -- etc.

7. Introduce the term "vocabulary". Have students examine the portion of their dictionary which is devoted to new words. Compile a list of new words.
8. Bulletin board displays to motivate discussion of literary terms.
9. After discussing setting, have students create a setting in a descriptive paragraph. Example: A Haunted house, desert scene, under-water exploration, etc.
10. Group work. Assign each group a few key questions. Allow 1st half of class for discussion. During remaining class time, the group leader shares his group's answers with other class members.
11. Inspire paragraph writing through one of the "Visual Literacy" films available at the Instructional Center.
12. Write a paragraph containing no end punctuation. Contrast the difficulty in understanding this paragraph before and after it is punctuated.
13. Provide example paragraphs and ask students to locate topic sentences.
14. Write a paragraph developed from a suggested topic sentence.

E. Audio-Visual Aids

1. Language Mirrors - filmstrip and tapes
2. Records comparing Middle English and Modern English
3. Filmstrips on paragraph writing
4. Creative writing films from Instructional Center
5. Records or tapes of short story readings

F. Resource Materials

1. Pyles, Thomas. The Origin and Development of the English Language. Harcourt, Brace, and World, Inc.
2. Thurston, Jarvis A. Reading Modern Short Stories. Scott, Foresman.

3. Stanton, Robert. The Short Story and the Reader. Holt
4. Porter, Simeon. Our Language. Penguin Books
5. Conlin, Herman; Martin. Our Language Today (8)
6. Counterpoint in Literature. Scott, Foresman and Co.

G. Strategies for Evaluation

1. Teacher observation of student ability to use library resources
2. Objective testing to determine students' ability to use library resources
3. Classroom discussion to evaluate students' understanding of the history of the English Language
4. Essay test/objective test to determine students' knowledge of the history of the English Language
5. Objective testing to determine student understanding of short story plots
6. Essay questions or short paragraphs to evaluate understanding of concepts, themes, etc. in short stories
7. Objective tests to identify basic short story elements
8. Evaluate student writing by in-class organization and writing of paragraphs

UNIT II. BASIC SENTENCE PATTERNS--SHORT STORY--DESCRIPTIVE WRITING

A. Instructional Objectives

The student will:

1. Identify basic sentence structure and basic sentence elements as measured by class discussion and teacher tests.
2. Punctuate sentences correctly as measured by class discussion and teacher tests.
3. Develop a more mature approach to evaluating the short story through his understanding of literary terms such as theme, characterization, irony, satire, pun, parody, foreshadowing, and point of view.
4. Write descriptive paragraphs using vivid nouns, adjectives, verbs, and synonyms as measured by teacher evaluation of student writing.

B. Suggestions for Introducing and Motivating the Unit

1. In motivating discussion of basic sentence patterns, begin by locating the various sentence patterns in newspapers or magazines. "Cut out" examples from old magazines.
2. Read a short story aloud in class, allowing students to point out the various elements of the short story.
3. Use one of the narrationless films such as "Catch the Joy" (about Dune Buggies) to inspire a creative, descriptive paragraph.

C. Required Material

1. Basic Sentence Patterns (Our Language Today - Ch. 4 examples)

a. Basic Sentences

- (1) N-V
- (2) N-V-N
- (3) N-V-N-N
- (4) N-LV-N
- (5) N-LV-Adj

b. Recognition of run-ons

c. Recognition of fragments

2. Short Story

a. Short Story Elements

- (1) Theme
- (2) Characterization
- (3) Irony
- (4) Satire
- (5) Pun
- (6) Foreshadowing
- (7) Parody
- (8) Point of View (3 points of view)

b. Sample Reading List

- (1) "The Scarlet Letter"
- (2) "First Lesson"
- (3) "A Christmas Memory"
- (4) "The Kitten"
- (5) "The Tell-Tale Heart"
- (6) "Dr. Heidegger's Experiment"
- (7) "The Lady or the Tiger"
- (8) "To Build a Fire"
- (9) "Flowers for Algernon"

3. Descriptive Writing
 - a. Basic descriptive techniques
 - b. Setting
 - c. Characterization

D. Suggested Activities

1. Identification of Basic Sentence Patterns through use of worksheets or writing original sentences.
2. Designate the term "linking verb" to refer to the kind of verb that joins a subject and a predicate noun. Introduce a list of common linking verbs. Call on students to identify sentences containing linking verbs by substituting the verb "is" or "equals" to see whether or not the sentence makes sense.
3. Write a sentence fragment on the board. Ask each student to write a complete sentence from the fragment. Let each read his to the class to show the variety of ideas that may result from a fragment.
4. Read two contrasting paragraphs which tell the same thing, only one of which gives a real and vivid description.
5. On the board, make two lists, one of exact and vivid words, and one of striking comparisons of "dull" words.
6. Emphasize the importance of using the 5 senses to make accurate observations. Have students study a picture for about one minute. Then hide the picture and ask students to list as many things in the picture as they can.
7. Emphasize sound impressions. Ask students to describe briefly sounds associated with items such as the following:
 - a. A pencil sharpener
 - b. A tea kettle
 - c. A saw
 - d. Cellophane

*Note: The same procedures may be followed with impressions of the other senses.
8. Discuss and list ways of describing a person:
 - a. By his appearance
 - b. By his actions
 - c. By what he says
 - d. By what someone says about him

E. Audio-Visual Aids

1. "The Lady or the Tiger," 16mm film
2. "Dr. Heidegger's Experiment," 16mm film
3. Bulletin Board or poster displays to inspire creative writing/character sketches
4. Old newspapers or magazines for use in finding Basic Sentence Patterns
5. Transparencies on Elements of the Short Story
6. Tapes or records of short stories (Example: Poe)
7. Narrationless films to inspire creative writing

F. Resource Materials

1. Stanton, Robert. The Short Story and the Reader. Holt
2. Brooks, Cleanth, and Robert Penn Warren. Understanding Fiction. 2nd Ed. Appleton
3. Counterpoint in Literature
4. Our Language Today (8)

G. Strategies for Evaluation

1. Objective testing to evaluate student understanding of sentence structure and elements
2. Teacher observation of daily class exercises, both written and oral, to determine student understanding of sentence structure and sentence elements
3. Objective testing to evaluate student ability to punctuate sentences correctly
4. Objective testing of short story elements
5. Teacher evaluation of student writing to determine ability in writing effective descriptive paragraphs

UNIT III. SENTENCE EXPANSION--MYTHOLOGY--RESEARCH WRITING

A. Instructional Objectives

The student will:

1. Expand sentences by the use of modifiers and by coordination and subordination as measured by class discussion and teacher tests.

2. Display a knowledge of classical mythology--the gods, heroes, myths, and legends--so that he will be better able to understand literary themes dealing with mythology.
3. Interpret customs of the past, realizing that these tales of antiquity serve as the basis of much fine literature, the inspiration for many musical compositions, and the impetus to greatness for numbers of painters and sculptors.
4. Demonstrate his ability to follow simple research procedures using his library skills as measured by teacher evaluation of his research project.

B. Suggestions for Introducing and Motivating the Unit

1. Illustration or pictures of gods and goddesses will help students visualize the gods and remember realms and symbols with which each is associated.
2. Discuss the importance of studying mythology; the fact that these tales of antiquity have long served as the basis for much fine literature and art; and the reasons why Greeks developed their particular mythological beliefs.

C. Required Material

1. Sentence Expansion
 - a. Modifiers
 - b. Coordination
 - (1) Coordinators
 - (2) Conjunctive adverbs
 - c. Subordination
 - (1) Noun clauses
 - (2) Adverb clauses
 - (3) Adjective clauses
 - d. Verbals
 - e. Fragments
2. Greek Mythology
 - a. Major gods and goddesses
 - b. Assortment of myths and legends
 - c. The Labours of Heracles
 - d. Unit 7 - "Heroes of Olympus" in Counterpoint (Example)
3. Research Writing

- a. Basic library skills
- b. Index to available mythology book sources

D. Suggested Activities

1. Worksheets based on the concepts of subordination, coordination, etc.
2. Have students construct original compound and complex sentences.
3. Revise paragraphs written earlier in the year to improve sentence style.
4. Ask students to create sentence fragments. Call on other students to make complete sentences from the fragments by supplying the missing parts.
5. Write a paragraph containing no end punctuation. Point out how difficult the paragraph is to read with all of its sentences run together.
6. Find the origin of these terms: names of the days of the week, martial, volcano, calliope, phaeton, siren, auroral, morphine, erotic.
7. Write an original myth; for example, "Why the Tomato Blushes," "Why the Ivy Clings," etc.
8. Read a myth from two different adapters. Compare the two.
9. Collect advertisements about brands whose names are based on myths: Ajax, Venus (pencils), Argo (starch), Atlas (cement), etc.
10. Dramatize parts of a myth.
11. Mythological crossword puzzles
12. Student research or summaries of several myths not discussed in class

E. Audio-Visual Aids

1. Filmstrips
 - a. The Odyssey
 - b. The Illiad
2. Motion Picture - "Greek's Golden Age"
3. Pictures or posters of mythological gods and goddesses
4. Displays of various student projects

F. Resource Materials

1. Hamilton, Edith. Mythology. Mentoc
2. Zimmerman, J.E. Dictionary of Classical Mythology. Bontam
3. Bowra, C.M. The Greek Experience. Mentor
4. Counterpoint (Unit 7) Scott, Foresman & Co.
5. Bullfinch. Mythology

G. Strategies for Evaluation

1. Objective testing to evaluate student ability to use sentence modifiers, subordination, coordination, etc.
2. Teacher observation of student class work, written and oral exercises, to determine ability to use sentence modifiers
3. Objective and essay testing to determine student understanding of the classical mythology
4. Teacher observation and classroom discussion to evaluate student understanding of classical mythology (its relevance today, as well as its stories and gods).
5. Teacher evaluation of student ability to research by using library skills in a short research exercise, paper, etc., dealing with some aspect of mythology

UNIT IV. WORD POWER--THESAURUS--DICTIONARY -- THE NOVEL -- EXPOSITION-- EPILOGUE

A. Instructional Objectives

The student will:

1. Develop the ability to recognize the novel as a literary form--the elements of the novel as an extension of the elements of the short story as measured by teacher tests.
2. Develop recognition of and ability to use new vocabulary words as measured by actual use.
3. Develop the ability to use oral and written communication by speaking and writing about what he has read.

B. Suggestions for Introducing and Motivating the Unit

1. If the novel Shane is used, begin by discussing western heroes, stereotypes and favority western t.v. shows and/or movies.

2. To understand this novel the students must have an understanding of the Homestead Act and the conflicts between the ranchers and the farmers of this historical period.

C. Required Material

1. Novel
 - a. Elements of novel
 - b. Indepth reading of selected novel (example, Shane)
2. Composition skills
 - a. Expository writing
 - b. Writing character analysis
 - c. Writing epilogue and prologue

D. Suggested Activities

1. Class discussion
 - a. Elements of novel
 - b. Each chapter of selected novel (ex. Shane)
2. Oral reports
 - a. Special events of times
 - b. Oral comparison of western tv show and novel Shane
3. Composition activities based on the novel
 - a. "The Biggest Stump in My Life" theme
 - b. Original prologue or epilogue to novel (ex. Shane)
 - c. Character analysis. Discuss a major character in the novel. Do his decisions and actions seem in keeping with his personality? Why or why not?

*Note: All the above may be adjusted to any novel.

E. Audio-Visual Aids

1. Film, The Novel: What It Is, What It's About, What It Does. (Discusses elements common to all novels) 34 min.
2. Records
 - a. "The Cowboy" T2-M-13654
 - b. "How the West Was Won"
 - c. "Understanding and Appreciation of the Novel"
3. Film, Rodeo (Hold-over of the old west)
4. Film, Shane (feature length)

F. Resource Materials

1. Scholastic Book Services unit packet on Shane
2. Verticle file--posters, pictures, books, bulletin boards

G. Strategies for Evaluation

1. Observation by the teacher of the students' ability to differentiate and discuss the elements of the novel and their relationship to Shane or other novel choice
2. Objective test over vocabulary words introduced in the unit
3. Oral discussion over daily reading assignments to measure student's comprehension of the novel as well as his ability to talk about what he has read
4. Short objective chapter test over daily reading assignments to measure student's comprehension of what he has read
5. Writing assignments to measure student's ability to effectively communicate about the effect of the novel on him personally
6. Longer test (objective/essay) to evaluate the student's understanding of the novel as a whole

UNIT V. DRAMA--CAPITALIZATION--PUNCTUATION

A. Instructional Objectives

The student will:

1. Display knowledge of the elements of drama as compared with short story and the novel as measured by tests.
2. Display comprehension of common dramatic terms as measured by teacher tests.
3. Effectively compare and contrast dramas as measured by tests and compositions. (The Diary of Anne Frank; The Bride Comes to Yellow Sky; Feathertop)
4. Effectively interpret dialogue as measured by teacher tests.
5. Understand that oral interpretation is the key to understanding drama as measured by oral reading of parts.
6. Demonstrate application of grammar skills especially capitalization and punctuation as measured by his ability to effectively use these skills when writing dialogue.

B. Suggestions for Introducing and Motivating the Unit

1. If Shane was read as the novel, the western theme can be carried into drama with "The Bride Comes to Yellow Sky" in Counterpoint in Literature.
2. Because the primary purpose of a play is stage presentation, it is often a difficult form of literature to read. In order to receive full enjoyment from "The Bride Comes to Yellow Sky" (THE DIARY OF ANNE FRANK; FEATHERTOP) students must visualize it as it appears on the stage. Tell them to try to form mental pictures of settings, characters, scene changes, entrances and exits while reading the play. Paying close attention to illustrations and stage directions will help them in doing this.
3. Since in a play there are seldom any narrative passages explicitly expressing the character traits of individuals, it is necessary to infer character through what a person says and does and what others say about him. Students should be made aware of this.

C. Required Material

1. Drama unit
 - a. Dramatic terms
 - b. Film jargon (see THE BRIDE COMES TO YELLOW SKY)
 - c. Compare and contrast THE BRIDE COMES TO YELLOW SKY and THE DIARY OF ANNE FRANK/FEATHERTOP
2. Punctuation
 - a. Mimeo sheets reviewing capitalization and punctuation

D. Suggested Activities

1. Class discussion (using mimeo sheets) of elements of drama, common dramatic terms and film jargon
2. Reading plays aloud
3. Writing character analysis
4. Interpreting lines
5. Writing composition--compare and contrast two of the plays (THE BRIDE COMES TO YELLOW SKY / THE DIARY OF ANNE FRANK / FEATHERTOP)
6. Writing dialogue--original dialogue between two characters studied in the unit

E. Audio-Visual Aids

1. Film--THE DIARY OF ANNE FRANK (feature length)
2. Film--UNDERSTANDING MOVIE 8511--18 min.
3. Vertical file--posters, pictures, books, bulletin boards
4. Film strip--"World War II"

F. Resource Materials

1. Counterpoint in Literature Handbook of Literary Terms
2. Teacher's Resource Book for Counterpoint in Literature
 - a. "Writing & Playwriting" by George Eliot pg. 20
 - b. "A Tragedy Revealed: Heroine's Last Days" by Ernest Schnabel pg. 26
3. Anne Frank: The Diary of a Young Girl

G. Strategies for Evaluation

1. Observation by the teacher of the student's ability to discuss the elements of drama
2. Objective test over common dramatic terms and film jargon introduced in unit
3. Oral discussion of the day's reading in order to measure the student's ability to comprehend the play as well as his ability to talk about what he has read
4. Short objective tests over day's reading to measure student's comprehension
5. Writing assignments to measure student's ability to compare and contrast two different dramas and his ability to analyze characters
6. Longer objective test to measure student's ability to comprehend the play as a whole
7. Writing of original dialogues between two characters studied to measure student's ability to effectively write and punctuate dialogue

UNIT VI. POETRY--USAGE--CREATIVE WRITING

A. Instructional Objectives

The student will:

1. Develop the ability to enjoy poetry as measured by his willingness to select poetry for outside reading.
2. Develop awareness of: figures of speech, devices of sound, specific types of poems, concrete specific words, as measured by teacher observation and tests.
3. Demonstrate application of acceptable English usage as measured by his class discussion and his ability to use standard English in his writing.
4. Demonstrate application of his life experiences and creativity as measured by his ability to write poetry and composition about himself, his environment, his reading and what he imagines.

B. Suggestions for Introducing and Motivating the Unit

1. Playing recordings of various lyrics by contemporary artists and demonstrating that what the student listens to in music is largely poetry
2. Displaying posters and bulletin boards demonstrating figures of speech, types of poetry and inspiration for student to write and compose his own poetry

C. Required Material

1. Poetry Unit

- a. Classification of poetry--lyric, narrative, dramatic
- b. Types of poems--ballad, limericks, haiku, epics
- c. Figures of speech--simile, metaphor, personification, hyperbole, apostrophe
- d. Devices of sound--alliteration, onomatopoeia, rhyme
- e. Types of verse--blank, free, rhymed
- f. Differences and similarities between poetry and prose
- g. Poetry from anthologies, modern music, and other available sources

2. Grammar (Usage)

- a. Standard and nonstandard usage
- b. Agreement--pronoun and antecedent, subject and verb
- d. Solecisms

3. Composition (Creative Writing)

- a. Explanations of haikus and limericks
- b. Pictures and photographs that appeal to the imagination and/or senses

D. Suggested Activities

1. Listening to records (with mimeographed lyrics) such as Simon and Garfunkel showing students that they already like poetry that's put to music.
2. Writing of original haiku and limericks
3. Analyzing puzzle poems such as those found in the scholastic Poetry Unit
4. Each student brings his favorite poem to read and discuss in class
5. Analyzing poems in class using mimeographed guides
6. Making poetry notebooks
 - a. In-depth study of one author's poetry
 - b. Six illustrated poems on a common theme
7. Finding concrete and vivid images that appeal to five senses and writing about them
8. Oral discussions and written assignments related to poems read
9. Making mini-posters illustrating figures of speech
10. Collecting original student verse to be published in a student literary magazine

E. Audio-Visual Aids

1. Vertical file--posters, pictures, books, bulletin boards
2. Film - "Haiku" 7315 7 1/2 min.
3. Filmstrips
 - a. "Understand Poetry Series" T2-M-13660
 - b. "The Poetic Experience" (&record) T2-M-12970
 - c. "Getting Meaning from Poetry"
4. Records
 - a. "Gift of a Watermelon Pickle from a Friend Called Felicity"
 - b. "Parsely, Sage, Rosemary & Thyme" Simon & Garfunkel
 - c. "Bridge Over Troubled Water" Simon & Garfunkel
 - d. "Bookends" Simon & Garfunkel

- e. "Sounds of Silence" Simon & Garfunkel
- f. "American Story Poems"
- g. "Poets Gold"

5. Visual Literacy Films (to stimulate creative writing)

- a. "Autumn: Frost Country" 7224 9 min.
- b. "By the Sea" 8415 14 min.

F. Resource Materials

- 1. Teacher Resource book for Counterpoint in Literature
- 2. Counterpoint in Literature's Handbook in Literary Terms
- 3. Scholastic Book Services Poetry Unit (including Watermelon Pickle books and record)

G. Strategies for Evaluation

- 1. Observation by the teacher of the student's enthusiasm in relation to poetry as measured by class discussion and writing assignments
- 2. Objective tests and oral discussions over elements and types of poetry to determine student's comprehension of such materials
- 3. Short objective tests and written assignments to measure student's ability to write using acceptable English grammar
- 4. Observation by the teacher of the student's ability to differentiate between standard and nonstandard usage in speaking as measured by oral discussion
- 5. Writing of original poetry and composition to measure student's creativity and awareness of the world around him

A TENTATIVE CURRICULUM GUIDE FOR

English I - Grade 9

Regular Class

RATIONALE

Boys and girls of the ninth grade should be helped to develop into emotionally mature man and women who are able to follow their chosen vocation or avocation. As reading is one of the most effective ways of reaching this objective, the students should be introduced to all kinds of literature: short stories, drama, novel, non-fiction, biography, autobiography, essays, poetry. The students not only gain emotional release from these readings but also practical ideas for adjusting themselves to similar problems and situations in life.

The grammar and composition section of this study is to teach the students how to communicate their ideas clearly and concisely through the written and spoken word by helping the learner gain confidence and pride in the use of the English language. In any communication situation the idea and the desire to express it are basic; therefore, the teacher is concerned with helping the student to grow in the development of ideas and the desire to express them as well as helping the student to improve his method of expressing these ideas.

The language and rhetoric will be a study of transformational grammar. This method teaches students to view the language and formulate rules rather than to make the language conform to a set of predetermined rules.

Students will participate in many learning activities: listening to recordings; viewing films, filmstrips; listening to teacher oral presentations; listening to other students; speaking to the group; making maps, models and other objects; listening to radio and television programs; writing compositions; using library materials; reading a wide range of related material; participating in total group and small group discussions.

This course of study is designed to help the student to communicate through his appreciation of literature, his understanding and evaluation of rhetoric, and his ability to utilize these skills in present day society.

EDUCATIONAL OBJECTIVES

The student will:

Build his ability to understand and evaluate what he sees, hears and reads.

Develop his speaking and writing so that his thoughts are more comprehensible, explicit, and interesting.

Develop his appreciation of, as well as his aptitude for, literature, language, and rhetoric.

UNITS OF STUDY

English I - Regular

UNIT I. SHORT STORY -- TRANSFORMATIONAL GRAMMAR -- RHETORIC

A. Instructional Objectives

The student will:

1. Develop his knowledge of the library and library procedures as measured by teacher observation of his use of the library.
2. Develop the ability to use the helpful aids of the library in his learning activities as measured by teacher observation and tests.
3. Develop an appreciation of the short story through his knowledge of the short story as a literary form.
4. Develop an enjoyment of reading a story through the understanding of:
 - a. Chronological order of the story--to understand it if it is broken order--to recognize the structure of the plot as measured by class discussion and teacher tests.
 - b. Character development and traits, and to perceive relationship of characters to circumstances as measured by teacher tests and class discussion.
 - c. Theme, conflict, point of view, setting, characterization, climax of the short story as measured by teacher tests and class discussion.
 - d. The difference between figurative and literal language as measured by class discussion and teacher tests.
 - e. How to use context clues in determining meaning and pronunciation of words as determined by teacher observation and tests.
5. Develop interest in language as a uniquely human phenomenon as measured by class discussion and teacher observation.
6. Develop the ability to understand language as transformational and structural grammar as measured by teacher tests.
7. Develop the ability to understand the definition of "rhetoric," as it pertains to "substance, structure, and style" as measured by teacher observation.

8. Develop the awareness of the importance of purpose and audience in speaking and writing as determined by teacher observation.
9. Develop the awareness of the importance of structure and strategy in writing a selection as measured by teacher evaluation of student's writing.

B. Suggestions for Introducing and Motivating the Unit

1. Introduce the elements of the short story. If the outstanding element is the plot, special attention should be given to the story's step-by-step development, noting how one action logically leads to another. You might define plot as being the series of happenings or actions in a story. A good plot is both complete and plausible. To help students determine the plot's plausibility, ask them to make an outline.
2. If one of Edgar Allan Poe's detective stories is to be read, students should be helped to understand his single effect and irony. Show that setting is often important in his works. Edgar Allan Poe has been called the creator of the detective story. In "Murders in the Rue Morgue" he introduced C. Aususte Dupin, an amateur sleuth who put baffled police on the track of an extraordinary solution to two brutal murders. Among the innumerable detectives created very much in the image of Dupin was Sherlock Holmes. Poe, who prided himself on his faultless logic, thoroughly enjoyed writing detective fiction and considered "Murders in the Rue Morgue" one of his best stories.

C. Required Material

1. Use of the library
 - a. Card catalog
 - b. Dewey Decimal System
 - c. Vertical file
 - d. Reference books
 - (1) Dictionaries
 - (2) Encyclopedias
 - (3) Biographical references
 - (4) Reader's Guide to Periodical Literature

- (5) Bartlett's Familiar Quotations and Stevenson's Home Book of Quotations
- (6) Brewer's Dictionary of Phrase and Fable and Benet's Reader's Encyclopedia
- (7) Granger's Index to Poetry
- (8) Almanacs and Atlases

2. Short Story

- a. Evolution of the Short Story
- b. Short story elements: plot structure, characterization, setting, theme, mood, point of view, conflict, climax
- c. New literary terms: irony, ironic, symbolism, satire, satirical, empathy, allusion
- d. Example list of reading
 - (1) "The Adventure of the Speckled Band"
 - (2) "The Cask of Amontillado"
 - (3) "Turkey Red"
 - (4) "The Most Dangerous Game"
 - (5) "After You, My Dear Alphonse"
 - (6) "The Necklace"
 - (7) "The Scarlet Ibis"
 - (8) "The Third Ingredient"
 - (9) "By the Waters of Babylon"
- e. Study lists of new vocabulary words appearing in stories

3. Grammar and Rhetoric

- a. Language workbook--a review of transformational grammar
- b. "Human Language and Animal Language" Chapter I (example)
- c. Review of the central concepts in rhetoric
- d. Studying structure as a controlling strategy in presenting one's material

D. Suggested Activities

1. Library orientation in the library. Assign mimeographed exercise to focus on actually using the card catalog, common reference books, vertical file, and Reader's Guide--after these have been thoroughly discussed in class.

2. Discussion of how the short story has evolved (using mimeographed explanation)
3. Review (using mimeographed explanations) of the short story elements: plot structure, characterization, setting, theme, mood, point of view, conflict and climax in relation to the stories read
4. Discussion of new literary terms: irony, ironic, satire, satirical, symbolism, empathy, allusion
5. Vocabulary study--discussion of unfamiliar words as they appear in story and how they affect its elements and style
6. Group work (buzz sessions). Each group discusses a particular story--its elements and style. This assignment teaches students to organize their thoughts, and gives them good oral practice.
7. Oral reports about authors or significant settings (extra credit)
8. Students might write, read aloud, and criticize their own short stories for extra credit.
9. Oral reports on insect or dolphin communication systems
10. Class discussion of how language is a uniquely human phenomenon and why language is important
11. Written assignments in rhetoric

E. Audio-Visual Aids

1. Film, Reading Maturity: Critical Evaluation.
2. Film, Reading Maturity: Interpreting Meaning.
3. Film, Reading Maturity: Understanding Style.

F. Resource Materials

1. Brooks, Cleanth, and Robert Penn Warren. Understanding Fiction, 2nd edition. Appleton. A collection of short stories to be used by the teacher to illustrate various types of stories and how to understand them.
2. Current-Garcia, Eugene, and Walton, Patrick R. What Is the Short Story?
3. Stanton, Robert. The Short Story and the Reader. Holt.
4. Thurston, Jarvis A. Reading Modern Short Stories. Scott, Foresman and Co.

5. Gargano, James W. "The Question of Poe's Narrators," College English, December 1963.
6. Stolz, Mary. "How Much of a Story is Real?," The Writer, March, 1967.
7. Kitzhaber, Annabel and Clarence Sloat with Richard Hendrickson, Language/Rhetoric III. Holt.
8. Glatthorn, Allan A.; Kreidler, Charles W.; and Heiman, Ernest J., The Dynamics of Language, Heath.

G. Strategies for Evaluation

1. Oral reports
2. Written reports
3. Objective or essay tests

UNIT II. POETRY -- TRANSFORMATIONAL GRAMMAR -- RHETORIC

A. Instructional Objectives

The student will:

1. Develop the ability to enjoy poetry
2. Develop awareness of:
 - a. Figures of speech
 - b. Devices of sound
 - c. Types of rhythm--i.e. types of feet and number of feet in a line
 - d. Types of verse
 - e. Specific types of poems
 - f. Concrete, specific words
3. Develop the ability to discuss and write about literature
4. Develop the ability to be aware of:
 - a. What grammar attempts to describe
 - b. What linguistic competence is and what it enables us to do
 - c. What is meant by "syntax"

- d. What is meant by deep and surface structure and what kind of rule is used to describe each.
 5. Develop the ability to work with question transformations that can be answered yes or no.
 6. Develop the ability to put to practice the purpose and structure of his oral or written discourse. (three types of purpose--to inform, to entertain, to persuade)
- B. Suggestions for Introducing and Motivating the Unit

1. The primary purpose of this unit is to develop in the student a taste for the poetic form by teaching him to read and understand and evaluate poetry. The narrative form is a good foundation on which to build an appreciation of poetry in the student because it contains such familiar elements as plot, setting, and characterization. The lyric selections included should be strong in their emotional appeal so that the students cannot help reacting to them.
2. In teaching lyrical poetry two important things should be remembered: (1) Since complete understanding of a poem rarely comes with a first reading, students should be urged to read every selection in the unit at least twice and maybe three or four times. (2) For full appreciation, synthesis must follow analysis; this, after taking a poem apart to examine its components, be sure to put it back together again. The two most effective methods of synthesis are reading the poem aloud and listening to recordings of it being read by professionals, or by the poet himself.

C. Required Material

1. Poetry Unit
 - a. Differences between poetry and prose
 - b. Classifications of poetry--lyric, narrative, dramatic
 - c. Figures of speech--simile, metaphor, personification, hyperbole, apostrophe
 - d. Devices of sound--alliteration, onomatopoeia, rhyme, assonance, consonance
 - e. Types of verse--blank, free, rhymed
 - f. Types of poems--ballad, sonnets, odes, limericks, haiku, elegies, epics

g. Example list of poems (types) from Outlooks Through Literature

- (1) Narrative poetry pg. 219
- (2) Lyric poetry pg. 236
- (3) Poetry which appeals to the senses pg. 239
- (4) Poetry to be read aloud pg. 243
- (5) "The Rime of the Ancient Mariner"

h. Poetry from other books, modern music, and other sources

2. Grammar

- a. What grammar describes
- b. What linguistic competence is and what it enables us to do
- c. What syntax is
- d. Deep and surface structures and what kinds of rules describe them
- e. Question transformations that can be answered yes or no

D. Suggested Activities

1. Listening to records (with mimeographed lyrics) Simon and Garfunkel; Rod McKuen; Sly and the Family Stone; The Beatles; Jose Feliciano, Crosby, Stills, Nash, and Young, etc. (good for introducing poetry--shows students they already like poetry that's put to music)
2. Writing of original haiku and limericks
3. Analyzing e.e. cummings puzzle poems--using overhead projector
4. Each student brings his favorite poem to read and discuss in class
5. Listening to ballads
6. Group work--analyzing poems--using mimeographed guides
7. Making a comic strip depicting the most important happenings in a poem of the student's selection or a narrative poem of the teacher's selection (Example: "The Rime of the Ancient Mariner")
8. Writing the story of a narrative poem in diary form (Example: "The Rime of the Ancient Mariner")
9. Making poetry notebooks

- a. Indepth study of the poetry of one author
 - b. Ten illustrated poems on a common theme
10. Finding concrete and vivid images that appeal to the five senses
 11. Writing compositions related to poetry
 12. Oral discussions and written assignments related to poems read

E. Audio-Visual Aids

1. Records of poetry, example: "Reflections on a Gift of a Watermelon Pickle" and Poetry by Frost, Sandburg, and Dickinson
2. Posters illustrating poetry
3. Teachers vertical file (books, posters, bulletin boards)

F. Resource Materials

1. Brooks, Cleanth, and Warren, Robert Penn. Understanding Poetry, Holt.
2. Burton, Dwight L. Literature Study in the High School.
3. Connolly, Francis X. Poetry: Its Power and Wisdom, an Introductory Study.
4. Drew, Elizabeth. Poetry: Modern Guide to Its Understanding and Enjoyment. Norton.
5. Wheelock, John Hall. What Is Poetry? Scribner.
6. Ciardi, John. How Does A Poem Mean? Houghton Mifflin Co.
7. Millett, Nancy C. and Throckmorton, Helen J. How to Read a Poem. Ginn.
8. Pooley, Robert C. "Poetry is for People" The English Journal, March 1963.

G. Strategies for Evaluation

1. Original poetry demonstrating knowledge of figures of speech, sound devices, etc.
2. Compositions
3. Oral discussions
4. Teacher-made tests

UNIT III. NON-FICTION

A. Instructional Objectives

The student will:

1. Develop the ability to recognize the various types of non-fiction--biography, autobiography, essays, etc.
2. Develop the ability to recognize that true happenings can often be as strange, as exciting, and as interesting as fiction.
3. Develop the ability to recognize the negative transformations in grammar.
4. Develop an understanding of the origins and history of the English language.
5. Develop the ability to recognize how language changes through time.
6. Develop the ability to use more effective structure in writing sentences and paragraphs.

B. Suggestions for Introducing and Motivating the Unit

Since stimulating the independent reading of biography and autobiography is one of the leading aims of this unit, student's attention should be directed to a suggested reading list of these writings. Some students have a natural interest in the actual accomplishments of real people and with the appearance of a number of well-written biographies and autobiographies this interest has been stimulated even further. It should be called to the student's attention that the author may have one or more of the following purposes in mind when writing: (1) to pay tribute to a personal or popular hero; (2) to define a class by describing a typical example; (3) to reinterpret the life of a man about whom several biographies have already been written; (4) to present an example of a virtuous and successful life; (5) and to debunk a popular hero. With the exception of the last, these purposes can be found at the root of autobiographies, too.

C. Required Material

1. Non-fiction
 - a. Non-fiction book report
 - b. Discussion of the types of non-fiction (mimeographed sheet)

c. Non-fiction selections (Example selections from Outlooks Through Literature--biography, autobiography, and character sketches)

- (1) "George Rogers Clark"
- (2) "No Feeling of Falling"
- (3) "The Great Day"
- (4) "My Struggle for an Education"
- (5) "From: Alone"

d. Mimeographed essays and articles

e. Excerpts from Kon-Tiki

2. Grammar (negative transformations)
3. Rhetoric (origins and history of the English language)
4. Intensive study of the structure of effective sentences and paragraphs

D. Suggested Activities

1. Composition assignments that are related to the non-fiction selections
2. Non-fiction book reports--oral or written (students might use interesting illustrations)
3. Student finds a newspaper editorial which makes a strong stand on a current issue. He then writes his own editorial, taking the opposite side.
4. Student writes a short biography (400-500 words) about a family member or friend. He interviews the subject and gets as many interesting and important facts and events as he can.
5. Oral discussions and written assignments dealing with negative transformations
6. Oral discussions, dictionary work, and written assignments on the origins and history of the English language

E. Audio-Visual Aids

1. Pictures of the Kon-Tiki voyage
2. Chart on the history of the English language
3. Popular non-fiction book jackets
4. Tape, "Our Changing Language," McGraw-Hill

F. Resource Materials

1. Bode, Carl. "The Buxom Biographies," The English Journal, February 1955.
2. Clifford, James L., ed., Biography as an Art, Oxford.
3. Fisher, Dorothy Canfield. "The Washed Window," American Heritage, December 1955.
4. Harrity, Richard, and Martin, Ralph G., The Three Lives of Helen Keller, Doubleday.
5. Havinghurst, Walter "Sword for George Rogers Clark," American Heritage, October 1963.
6. Ketchum, R.M., "Faces from the Past," American Heritage, October 1962.
7. Stewart, George. Ordeal by Hunger, Holt.

E. Strategies for Evaluation

1. Compositions
2. Written or oral reports on non-fiction books
3. Writing sentences demonstrating grasp of negative transformations

UNIT IV. NOVEL**GRAMMAR--TRANSFORMATIONAL**RHETORIC

A. Instructional Objectives

The student will:

1. Develop the ability to recognize the novel as a literary form--the elements of the novel, how the history of the novel developed, and the types of novels that have been written.
2. Develop the ability to recognize how the author of a novel combines substance, structure, and style to make a novel suspenseful and interesting.
3. Develop recognition of and ability to use new vocabulary words.
4. Develop the ability to use oral and written communication by his speaking and writing about what he has read.

B. Suggestions for Introducing and Motivating the Unit

1. If the Charles Dickens novel A Tale of Two Cities is used, the novel supplies biographical material on the author and the background of the novel, but also explains Dicken's personal viewpoint on the French Revolution. In several aspects this novel is strikingly different from the body of Dickens' fiction. Generally, there is little plot development and an abundance of characterization in a Dickens novel; but in A Tale of Two Cities the emphasis is reversed.
2. To understand this novel, the students must have an understanding of the French Revolution, therefore, the history leading up to the Revolution must be presented before the novel is introduced.

C. Required Material

1. Novel
 - a. History of the novel
 - b. Elements of the novel
 - c. Indepth reading of selected novel (Example: A Tale of Two Cities)
2. Composition Skills
 - a. Descriptive writing
 - b. Writing character analysis

D. Suggested Activities

1. Class discussion (using mimeographed information)
 - a. History of the novel
 - b. Types of novels
 - c. Elements of the novel
 - d. Each chapter of the selected novel (Ex. Tale of Two Cities)
2. Oral reports
 - a. The author and his age (Ex. Charles Dickens & Victorian Era)
 - b. Special events of the time (The French Revolution)

3. Composition activities based on the novel
 - a. Hazards of the English Highway in 1775
 - b. A description of a poor section of Paris
 - c. The conditions of the poor in Paris
 - d. The mood of the poor in Paris
 - e. The leaders of the French Revolution
 - f. The ruler of France and England
4. Composition activities based on other parts of the novel
Example: "Book the Second," Tale of Two Cities
 - a. Student imagines that a character from the book has suddenly awakened in Irving. The student describes his first sensations of surprise at the changes in environment. (Compare the late 18th century to the present).
 - b. Composition (Chapters III-XII) Tale of Two Cities
Write a paragraph explaining the way Dickens seems to regard one of the following characters:
 - (1) Miss Pross
 - (2) Jerry Cruncher
 - (3) Lucie Manette
 - (4) John Barsad
 - (5) Roger Cly
 - (6) Sydney Carton
 - c. Composition--Dickens' attitudes as expressed in Tale of Two Cities (about 300 words)
 - (1) Dickens' attitude toward the law courts
 - (2) Dickens' attitude toward British business
 - (3) Dickens' attitude toward the French Revolution
 - d. Character analysis

Discuss a major character in the novel. Do his decisions and actions seem in keeping with his personality? Why or why not? (All of the above activities may be adjusted to any novel).

E. Audio-Visual Aids

1. Film, The Novel: What it is, What It's About, What It Does. (Discusses elements common to all novels) 34 min.
2. Film, A Dickens Chronicle. (approx. 1hr.-2 class periods)

3. Film, English Literature: Victorian Period (13 1/2 min.)
4. Film, The French Revolution (16 min.--color)
5. Film, A Tale of Two Cities (35 mm, 128 min.)

F. Resource Materials

1. Felice, Sinster Mary. "Approach to Teaching A Tale of Two Cities," The English Journal, January 1959.
2. Ford, I.O. "Teaching a Key Chapter of A Tale of Two Cities," The English Journal, November 1952.

G. Strategies for Evaluation

1. Assign students individual chapters to discuss with the class.
2. Compositions--When students have completed A Tale of Two Cities, or when the class is about to read the chapters about the French Revolution, instruct them to do research on the Revolution. When the research is complete, let the class write a play about the war and the events leading up to it. The assignment will contribute to their library skills, drama interpretation, and understanding of the novel.
3. Objective tests over novel read

UNIT V. MYTHOLOGY -- GRAMMAR -- TRANSFORMATIONAL -- RHETORIC

A. Instructional Objectives

The student will:

1. Display a knowledge of classical mythology--the gods, the heroes, the myths, the legends--so that he will be better able to understand literary allusions and themes dealing with mythology.
2. Display a comprehension of classical literature.
(Antigone by Sophocles)
3. Display a knowledge of phonological, syntactical, semantic features of words and sounds as measured by teacher tests.
4. Display a knowledge of more question transformations as measured by daily work and tests.
5. Display a knowledge of ways to vary sentence structure--use of short, expanded, and left and right--branching sentences and measured by tests and compositions.

B. Suggestions for Introducing and Motivating the Unit

1. Students' appreciation and enjoyment of their literary heritage will be stimulated by the genuine story interest inherent in the unit selections. In addition to being good stories, the students should be made aware that these tales are interpretations of life, and in this fact lies their perennial lure for the educated person. Students could be let to see in the Orpheus myth the power of true love, in Homer's tale of Odysseus and Circe the eternal struggle between good and evil, and in Antigone the struggle between individual conscience and secular law.
2. Illustrations will aid students in understanding the selections. Promote the habit of referring to the pictures to help visualize the setting and characters, to serve as reference to details of costume, and to find a clue to the mood of the selections.

C. Required Material

1. Mythology
 - a. Major gods and goddesses
 - b. Perseus
 - c. The Trojan War
 - d. "The Flight of Aeneas"
 - e. Odysseus
 - f. Socrates and Plato
 - g. "The Educated Man" - Isocrates
 - h. Antigone - Sophocles (introduction to classical theatre)
2. "What's in a Word?" (phonological, syntactic, and semantic features of words)
3. "Features of Sounds" (Study of six features by which we distinguish English sounds from one another: consonantal, interrupted, voiced, strident, nasal, and rounded)
4. Studying Wh-Questions beginning with where? when? how? what? and who?
5. Studying a variety of sentence structures available to the student writer--short sentences, expanded sentences, and left and right branching sentences

D. Suggested Activities

1. Discussion of what mythology is and why it is important
2. Oral reports of myths, heroic adventures, famous families, etc.

3. Discussion of the Trojan War (Iliad) and the travels of Odysseus (Odyssey)
4. Review game "Who am I?" (Questions can only be answered yes or no.)
5. Projects
 - a. Wood or soap sculptures
 - b. Charcoal, water color, or posted sketches
 - c. Maps of journeys by Jason, Aeneas, or Odysseus
 - d. Athenian or Trojan newspapers
 - e. Notebook on Greek origin of modern expressions
 - f. A comparison of parallels between mythology and Christianity
6. Mythology crossword puzzles
7. Discussion of the Greek theatre
8. Composition assignments
 - a. Back of Outlooks through Literature
 - b. In Chapter 17 of Language/Rhetoric III
9. Oral and written assignments
10. Related Biblical material (parables)
11. Special oral and written reports

E. Audio-Visual Aids

1. Motion pictures
 - a. The Aegean Age MP2612
 - b. Greece's Golden Age (24 min., color, 16mm)
2. Filmstrips
 - a. Antigone and the Greek Theatre
 - b. The Odyssey
3. Records
 - a. Antigone by Sophocles and excerpts from Antigone by Anonilh
 - b. The Features of Sound
4. Pictures and charts
 - a. Pictures - Perfection Form Company
 - b. Students' art work

5. Teacher's vertical file (books, records, posters, bulletin boards)

F. Resource Materials

1. Avery, Catherine B., ed. The New Century Classical Handbook, Appleton.
2. Bowra, C. M. The Greek Experience, Mentor.
3. Hamilton, Edith. The Greek Way, Mentor.
4. Hamilton, Edith. Mythology, Mentor.
5. Harvey, Sir Paul. The Oxford Companion to Classical Literature, Oxford.
6. Homer. The Iliad of Homer.
7. Murray, Gilbert. The Classical Tradition in Poetry, Bintage.
8. Zimmerman, J. E. Dictionary of Classical Mythology, Bantam.
9. Eliot, Alexander. "When the Gods Talked," Saturday Evening Post, October 27, 1962.
10. "Glorious Green Greek God," Life, May 18, 1962.
11. "Greece," Life, January 4, January 18, February 8, March 8, April 5, May 3, June 14, July 19, 1963.

UNIT VI. DRAMA -- TRANSFORMATIONAL GRAMMAR -- RHETORIC

A. Instructional Objectives

The student will:

1. Display a knowledge of history of drama, specifically the Elizabethan Period, and the elements of drama as measured by tests.
2. Display a comprehension of common dramatic terms as measured by teacher tests.
3. Effectively compare and contrast dramas as measured by tests and compositions. (Romeo and Juliet/West Side Story)
4. Effectively interpret dialogue as measured by teacher tests.

5. Display a comprehension of character development as measured by compositions.
6. Display a comprehension of passive transformations as measured by teacher tests.
7. Display a knowledge of how to deal with generalizations.

B. Suggestions for Introducing and Motivating the Unit

1. If Romeo and Juliet is chosen as the drama to be read, the students are already motivated because the theme--the sweetness and tragedy of love--will appeal greatly to them.
2. Because the primary purpose of a play is stage presentation, it is often a difficult form of literature to read. In order to receive full enjoyment from Romeo and Juliet, students must visualize it as it appears on the stage. Tell them to try to form mental pictures of settings, characters, scene changes, entrances, and exits while reading the play. Paying close attention to illustrations and stage directions will help them in doing this.
3. The best way to read any play is in one sitting, but, since this will be the first encounter with Shakespeare for most students, it will perhaps be wiser to read and discuss one act completely before going on to the next. Allow as much time as possible for reading aloud and interpreting difficult passages and even entire scenes. Remember that the combination of blank verse and abstract ideas poses difficulties for many students; playing professional recordings of specific scenes or reading aloud for class before asking students to read will help them overcome these difficulties. Assign the more capable students the longer roles, but give everyone a chance to do some oral reading.
4. Since in a play there are seldom any narrative passages explicitly stating the character traits of individuals, it is necessary to infer character through what a person says and does and what others say about him. Students should be made aware of this.

C. Required Material

1. Drama Unit
 - a. History of drama
 - b. Shakespeare, his time and work
 - c. Dramatic terms
 - d. Compare and contrast (Romeo & Juliet/West Side Story)

2. Passive transformations
3. Dealing with generalizations
 - a. Generalizations are derived from particulars
 - b. Most generalizations must be qualified
 - c. Most generalizations must be supported by evidence

D. Suggested Activities

1. Class discussion (using Mimeo sheets) of the history of drama, life and work of Shakespeare, elements of drama, and common dramatic terms
2. Reading Romeo and Juliet aloud
3. Assigning parts and reading West Side Story aloud, playing the musical sound tract
4. Listening to the movie sound tract of Romeo and Juliet
5. Writing character analyses
6. Interpreting lines
7. Working with word jumbles
8. Writing composition--compare and contrast Romeo and Juliet/ West Side Story
9. Reading "The Life of William Shakespeare" in Richard Armour's Classics Reclassified aloud
10. Reading "Romeo and Juliet" in Richard Armour's Twisted Tales of Shakespeare aloud
11. Listening to Andy Griffith's parody of Romeo and Juliet (record)
12. Writing compositions related to generalization

E. Audio-Visual Aids

1. Tape, The Shakespearean Plot (TEA) 30 min. (822,3-5-113).
2. Tape, William Shakespeare: Technique (Introduction to Shakespeare) 30 min. (83303010115).
3. Film, Shakespeare--Soul of an Age, Parts I & II, McGraw-Hill. 54 min., color, 16 mm (MP1631)
4. Film, English Literature, The Elizabethan Period.
5. Verticle File - posters, pictures, books, bulletin boards

F. Resource Materials

1. Chute, Marchette. Stories from Shakespeare, World Publishers.
2. Van Doren, Mark. Shakespeare, Anchor.
3. Golding, William. "Shakespeare's Birthplace," Holiday, May 1962.
4. Shapiro, Stephen A., "Romeo and Juliet," College English, April 1964.
5. Stock, Dennis. "Shakespeare: A Photographic Tribute on Shakespeare's 400th Anniversary," Look, April 7, 1964.
6. Taylor, Gary F., "Romeo and Juliet and West Side Story: An Experimental Unit," The English Journal.
7. Veidemanis, Gladys, "Shakespeare in the High School Classroom," The English Journal, April 1964.
8. Wright, Louis B. "Shakespeare for Everyman," The English Journal, April 1964.

G. Strategies for Evaluation

1. Each member of the class can be in a group and each group will be responsible for writing, in modern English, the character's lines from Romeo and Juliet.
2. Oral or written reports on some aspect of drama
3. Original sentences showing grasp of passive transformations
4. Teacher-made tests
5. Compositions dealing with character analyses

A TENTATIVE CURRICULUM GUIDE FOR

English II - Grade 10

Regular Class

RATIONALE

The sophomore student should have reached a desired level of maturity at the beginning of the sophomore year which will enable him to enter into class discussions with limited control and direction from the teacher. Through the process of inductive reasoning with the teacher playing a diminutive role in class discussions, the student will arrive at conclusions based primarily on his own reasoning and assumptions and those of other students. As the year progresses, so the student's ability to listen and to adapt material by means of his own personal experience will progress. The teacher's goal should be to help the student maintain a measure of independence in his thinking provided his thoughts have passed through the processes of logical reasoning. The student should begin to look away from the teacher as the ultimate authority who harbors all the answers and to himself as the one finally responsible for his own opinions. This relationship between teacher and student should transcend all academic work pursued by the teacher.

The literature selected for the sophomore student should acquaint him with as many different forms of literature as possible so that he may begin to develop tastes and preferences for the various literary forms. After reading some examples of each literary form, the student will be able to evaluate them in terms of his own individual taste.

Composition study will seek to provide the student with all opportunity to express himself creatively and his opinions logically.

The transformational approach to grammar will seek to make the student analyze the functionings of his internalized knowledge of the language.

EDUCATIONAL OBJECTIVES

The student will:

Develop independence in thinking as demonstrated by his ability to form and support opinions.

Be motivated to display comprehension of as many literary forms as possible as measured by his ability to develop tastes and preferences based on sound reasoning and judgment.

Demonstrate the process of creativity and logical thinking as measured by expressive compositions.

Apply his internalized knowledge of language as measured by his analysis of the language.

UNITS OF STUDY

English II - Regular

UNIT I. SHORT STORY

A. Instructional Objectives

The student will:

1. Develop reading skills through continued use of them to the point that reading for pleasure is possible.
2. Recognize the elements of a short story: plot, setting, characterization, title, point of view, style, etc. -- by being able to indicate which are essential to the various stories studied.
3. Recognize similarities and differences in the various authors' styles by comparing them.
4. Recognize that underlying themes of the various short stories may connect them relating them in that way.

B. Suggestions for Introducing and Motivating the Unit

1. Reading of two short stories that contain many of the elements of short stories; discovering those elements through comparison; verbalizing the names and definitions of as many as possible.
2. Have models of various settings of the short stories to show the class. (Students could do this.)

C. Required Material

1. Elements of the short story; title, plot, setting, characterization, point of view, style, tone
2. Vocabulary from the stories

D. Suggested Activities

1. Class discussion of various short stories
2. Reproduce the first several paragraphs of a short story and ask various questions about character, setting, point of view, content, and characterization.
3. Make book jackets with illustrations of the stories.
4. Draw or sketch main characters.

5. Write an alternate ending to a story.
6. Debate another pupil on the merits of the story, usually more successful in STS classes.
7. Write a portion of the story using a different point of view.

E. Audio-Visual Aids

1. "The Lottery" - recording and 16mm film
2. Transparencies on elements of short story

F. Resource Materials

1. Moments of Decision - paperback
2. Exploring Life Through Literature. Scott, Foresman & Co.
3. Brooks, Cleanth and Warren, Robert Penn. Understanding Fiction, Appleton.
4. Current-Garcia, Eugene and Patrick, Walton R. What is the Short Story? Case Studies in the Development of a Literary Form. Scott, Foresman & Co.
5. Thurston, Jarvis A. Reading Modern Short Stories. Scott, Foresman & Co.
6. Curry, Peggy Simeon. "Genesis of a Story," The Writer. December 1962.
7. Fleming, Ian. "How to Write a Thriller," Books and Bookmen, May 1963.
8. Noble, Donald. "Rewriting the Great Plots," The English Journal, December 1961.

G. Strategies for Evaluation

1. Students should be able to explain the elements in a short story either orally or on an essay test.
2. Development of reading skills through continued use to the point that reading is pleasurable.
3. The student's ability to recognize the similarities and differences in various authors' styles can be demonstrated through oral discussion or in written compositions.

UNIT II. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The students will:

1. Recognize the characteristics of the human language which differentiate it from other animal languages by means of comparison.
2. Recognize the means of describing the characteristic revealed through the transformational approach to grammar.
3. Understand that words derive meaning through context.

B. Suggestions for Introducing and Motivating the Unit

1. Have students observe communication between animals, perhaps gerbils.
2. Demonstration through class participation of the difficulties in communicating effectively.

C. Required Material

1. Describing the language especially concentrating on the noun phrase and verb phrase, deep and surface structure
2. A brief introduction to substance, structure and style of effective writing
3. Words and context

D. Suggested Activities

1. Writing synonymous sentences
2. Reading sentences to discover ambiguity
3. Reading sentences to recognize whether they are sentences or merely sequences of words
4. Writing a theory of written grammar
5. Analyzing sentences for structure, substance and style
6. Reading sentences to derive meaning of words from context

E. Audio-Visual Aids

1. Animals to observe communication processes
2. Tinker toys used in communication games
3. Transparencies

F. Resource Material

1. Language/Rhetoric IV. Holt, Rinehart, Winston.
2. Gleason. Linguistics and English Grammar. Holt, Rinehart, Winston.
3. Liles, Bruce L. An Introductory Transformational Grammar. Prentice Hall.

G. Strategies for Evaluation

Evaluation will be determined by teacher tests, observation, student self-report, and student verbal report.

UNIT III. POETRY

A. Instructional Objectives

The student will:

1. Become familiar with the mechanics of poetry and be able to recognize them in various poems as measured by teacher tests and observation.
2. Display the knowledge that meaning of a poem is derived through interpretation as measured by observation.
3. Become acquainted with various poets and their works as measured by observation of student exposure.

B. Suggestions for Introducing and Motivating the Unit

1. Playing recordings of various lyrics by contemporary authors and demonstrating that what the student listens to in music is largely poetry.
2. Bulletin board demonstrating the various figures of speech and poetic sound devices through pictures.

C. Required Material

1. Narrative poems, for example, "Kit Carson's Ride," from Exploring Life through Literature. Scott, Foresman & Co.
2. Lyric poems, for example "One Perfect Rose," from same
3. All figures of speech
4. Poetic sound devices, such as alliteration, assonance, rhyme, onomatopoeia
5. Rhythm achieved through regulation of meter

6. Blank verse

7. Free verse

D. Suggested Activities

1. Discuss elements of poetry (include ballads).
2. Paraphrase a poem; write a precis.
3. Study language and sound of poetry.
4. Creative writing of poetry
5. Reports of poets and their works

E. Audio-Visual Aids

1. "Some Haystacks Don't Have Any Needles" - record
2. Records of contemporary poets and singers
3. Record of poetry of Frost and Poe
4. "Understanding and Appreciation of Poetry" - record

F. Resource Materials

1. Brooks, Cleanth, and Warren, Robert Penn. Understanding Poetry. Third Edition. Holt, Rinehart and Winston, 1960.
2. Burton, Dwight L. Literature Study in the High Schools. Holt, 1964.
3. Engle, Paul, and Carrier, Warren. Reading Modern Poetry. Scott, Foresman & Co., 1955.
4. MacLeish, Archibald. Poetry and Experience. Houghton, 1960.
5. Pratt, John Clark. The Meaning of Modern Poetry. Doubleday, 1962.
6. Perrine, Laurence. "The Nature of Proof in the Interpretation of Poetry," The English Journal, March 1957.
7. Smith, James Steel. "Some Poetry is Popular--But Why?" The English Journal, March 1957.
8. Zorn, John W. "They Even Write Poetry," The English Journal, March 1957.

G. Strategies for Evaluation

1. An objective test covering the mechanics of poetry

2. An essay test requiring the student to explain the mechanics of poetry
3. Explain orally a poem and point out the mechanics of poetry found in the poem.
4. Write a poem analysis and point out various mechanics of poetry found in the poem.

UNIT IV. TWO MODERN PLAYS

A. Instructional Objectives

The student will:

1. Recognize characteristics of plays by determining which elements occur consistently in two different plays.
2. Recognize other similarities and differences in two plays through comparison.
3. Recognize a play as a distinct literary form as measured by his ability to compare it with other literary forms he has encountered.

B. Suggestions for Introducing and Motivating the Unit

1. Read dialogue from various plays including comedy and tragedy.
2. Put up a bulletin board demonstrating the various characteristics of plays.
3. Play recordings of dialogue from various plays.

C. Required Material

Two plays with some similar and some differing characteristics, such as The Miracle Worker and Twelve Angry Men

D. Suggested Activities

1. Have students dramatize scenes from the plays.
2. Discussion with class of each act of the play
3. Students could read other plays independently to report over them to the class.
4. The class could make arrangements to see a live performance being played in the area.

E. Audio-Visual Aids

1. Reading examples of good television drama, for example, Death of a Salesman
2. "Sorry, Wrong Number" - recording

F. Resource Material

1. Barnet, Sylvan. Aspects of the Drama: A Handbook. Little, Brown and Company, 1962.
2. Kernan, Alvin B., "Character and Conflict," An Introduction of Drama. Harcourt, Brace and World, Inc., 1963.

G. Strategies for Evaluation

1. Evaluation can be determined by teacher tests, observation and self-report.
2. Compositions dealing with some aspect of the plays
3. Students could design a bulletin board depicting a particular characteristic from one of the plays studied.

UNIT V. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Develop and write the rules that describe the internalized knowledge of the English language that speakers have.
2. Recognize that words have denotations and connotations as measured by teacher tests.
3. Distinguish between grammar and usage as measured by teacher observation.

B. Suggestions for Introducing and Motivating the Unit

Introduction of transformational grammar via mathematical computations

C. Required Material

1. Rules of structure
2. Denotation and connotation
3. Concepts of grammar and usage

D. Suggested Activities

1. Exercises using words with connotations
2. Manipulating words with connotations for effective rhetoric
3. Exercises demonstrating the differences between grammar and usage
4. Exercises showing structural formation of sentences

E. Audio-Visual Aids

1. Transparencies
2. Filmstrips

F. Resource Materials

1. Wolfe, Creative Ways to Teach English, Odyssey Press.
2. Language/Rhetoric IV. Holt, Rinehart, Winston.

G. Strategies for Evaluation

1. Students could develop and write rules describing some aspects of language.
2. Choose several objects and write the denotative and connotative definitions.
3. Either orally or in written form, describe the differences between grammar and usage.

UNIT VI. BIOGRAPHY AND AUTOBIOGRAPHY

A. Instructional Objectives

The student will:

1. Recognize the biography as a distinct literary form through comparison with poetical, short story, and novel literary forms.
2. Become acquainted with various famous biographies and biographers.

B. Suggestions for Introducing and Motivating the Unit

1. Selected biographical reports on different personalities to be studied
2. Pictures presented to students of the different individuals to be studied

3. Presentation of students' written autobiographies on bulletin board

C. Required Material

Selected biographies and autobiographies, for example, those found in Exploring Life Through Literature, Scott, Foresman & Co.

D. Suggested Activities

1. Class discussions covering selections on biography
2. Individual biographical reports on a person of interest
3. Student autobiography
4. Students' written biography perhaps of parents or other person of interest known by the student
5. Discussion of objectivity in biographical writing
6. Discussion of differentiation between purpose and method of biography and autobiography

E. Audio-Visual Aids

1. Biographies in reference section of library on important people
2. Pictures of authors and subjects of the biographies and autobiographies
3. Tapes of particular biographies

F. Resource Materials

1. Clifford, James L., editor. Biography as an Art; Selected Criticism 1560-1960, Galaxy.
2. Edel, Leon. Literary Biography, Anchor.
3. Scheff, Peter, "Autobiography Meets the English Class-- and Everybody Wins," English Journal, May 1973.

G. Strategies for Evaluation

1. Student autobiographies
2. Student biographies of a person chosen by the student
3. Objective or essay tests on biographies read in class

UNIT VII. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Recognize features of nouns and verbs as measured by teacher tests and student verbal report.
2. Recognize rules of transformation as measured by teacher tests and student self-report.
3. Verbalize rules of transformational grammar as derived through class discussion.
4. Determine the varying degrees of concrete and abstract in a single concept.
5. Arrive at decisions based on deductive reasoning.

B. Suggestions for Introducing and Motivating the Unit

1. Discussion of semantic, syntactic, and phonological features of words in general
2. Demonstration of differences between surface and deep structures to arrive at rules of transformation to account for the changes
3. Creating ladders of abstraction
4. Exercises in deductive reasoning before the concept is introduced

C. Required Material

1. Abstract and concrete writing
2. Deductive reasoning
3. Features of nouns and verbs
4. Rules of transformation

D. Suggested Activities

1. Create abstraction ladders
2. Read passages for various levels of abstraction
3. Discussions about assumptions which lead to conclusion using deductive reasoning
4. Exercises using the rules of transformation

5. Exercises demonstrating the features of nouns and verbs

E. Audio-Visual Aids

1. Transparencies

2. Filmstrips

F. Resource Materials

1. Liles, Bruce L. An Introductory Transformational Grammar.
Prentice Hall.

2. Language/Rhetoric IV. Holt, Rinehart, Winston.

G. Strategies for Evaluation

Evaluation will be determined by teacher tests and observation.

UNIT VIII. MEDIEVAL TALES AND LEGENDS

A. Instructional Objectives

The student will:

1. Recognize that tastes and values of a particular era affect the literature of the period as measured by teacher tests.
2. Recognize similarities and differences between the Charlemagne and Arthurian medieval cycles through comparison.

B. Suggestions for Introducing and Motivating the Unit

1. Presentation of the history of tastes and values during the Medieval Period including the events that precipitated them and followed them.
2. Put up a bulletin board of pictures of medieval figures.
3. Give students a brief description of other tales and legends not studied with the unit.

C. Required Material

1. Historical accounts of Arthur and Charlemagne, for example

2. Study of tales of Arthur and Charlemagne or any figure selected
3. Variations of the tales as told in the 15th and 19th centuries noting differences
4. Study of Medieval Romance

D. Suggested Activities

1. Discussions of the codes of conduct governing behavior during the Middle Ages as compared to codes of conduct existing today.
2. Individual reports on various aspects of the Middle Ages
3. Art work associated with theme and content of Medieval Legends
4. Writing of a Medieval tale or legend

E. Audio-Visual Aids

1. Idylls of the King and a Selection of Poems, Signet Classic
2. Recording of sound track of Camelot.
3. America Listens to Literature - recording
4. Pictures of Medieval figures

F. Resource Material

1. Amsler, Jean. The Illustrated History of Europe. Doubleday, 1960.
2. Brosse, Jacques. 100,000 Years of Daily Life: A Visual History. Golden Press, 1961.
3. Quennell, Peter and Hodge, Alan. The Past We Share: An Illustrated History of the British and American Peoples. Prometheus, 1960.
4. Churchill, Winston. "The Glowing Medieval Scene," Life, April 2, 1956.
5. Duggan, Alfred. "Inside a Medieval Castle," Holiday, June 1958.
6. Thomas, Gwyn, "The Quest for King Arthur," Holiday, August 1964.
7. Malory's Le Morte d'Arthur

8. White's Once and Future King

9. Stewart - The Crystal Cave

10. "Gareth & Lynette" text

11. Connecticut Yankee

G. Strategies for Evaluation

1. Write a comparison of Charlemagne and Arthurian legends showing differences and similarities.
2. Oral or written reports on some aspect of the Middle Ages
3. Projects related to the unit
4. Teacher-made tests
5. Original tale or legend following style of Medieval tales

UNIT IX. ESSAYS AND ESSAYISTS

A. Instructional Objectives

The student will:

1. Recognize the essay as a distinct literary form through student observation and self-report.
2. Recognize differences of styles and tones of various essayists as measured by teacher observation.
3. Distinguish between formal and informal essay forms through comparison.
4. Recognize the elements and characteristics of the essay as distinct from other literary forms.

B. Suggestions for Introducing and Motivating the Unit

1. Reading several brief essays having different styles and tones and discuss them in terms of contrast
2. Put up pictures of various essayists.
3. Put up a bulletin board displaying different essays which reinforce various elements of essay.

C. Required Material

1. Formal and informal essay forms
2. Various essays and essayists, for example, "Of Thumbs" by Montaigne

3. Elements and characteristics of the essay

D. Suggested Activities

1. Panel discussions of essays
2. Reports on famous essayists
3. Discussion of elements of essay as found in each essay read
4. Written essays by students imitating various styles
5. Explication and interpretation of various essays
6. Historical evolution of the essay

E. Audio-Visual Aids

1. Pictures of famous essayists
2. Bulletin board display of student essays
3. Transparencies of elements of the essay

F. Resource Materials

1. Burton, Dwight L. Literature Study in the High Schools, Holt, 1964.
2. Greene, Jay E. Essays for Modern Youth. Globe Book Company, 1960.
3. Peterson, Houston. Great Essays. Washington Square Press, 1960.
4. Carlin, Jerome. "This I Believe-About the Essay," The English Journal, September 1962.
5. Hicks, Granville. "Diversions in Dissent," Saturday Review, December 8, 1962.
6. Keller, Richard M. "Essay Study on a Single Theme," The English Journal, March 1964.

G. Strategies for Evaluation

1. Essays written by students
2. Oral reports on famous essayists
3. Objective tests on essays read in class

UNIT X. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Use structure and transformational rules to analyze combined sentence structures and participial modifiers as measured by student self-report and teacher tests.
2. Develop the ability to use patterns of deductive reasoning such as cause and effect as measured by teacher observation.

B. Suggestions for Introducing and Motivating the Unit

An exercise in logical thinking--perhaps a game in which clues are given and a solution must be found-

C. Required Material

1. Deductive reasoning patterns
2. Combined sentence structures
3. Participial modifiers

D. Suggested Activities

1. Exercises in deductive reasoning patterns, such as principle and instance, cause and effect, analogy
2. Exercises demonstrating ways in which one can use the rules that describe basic sentence structures to account for more complex sentence structures
3. Exercises identifying participial modifiers

E. Audio-Visual Aids

1. Transparencies
2. Diagrams
3. Filmstrips

F. Resource Materials

1. Gleason. Linguistics and English Grammar, Holt.
2. Language/Rhetoric IV. Holt, Rinehart and Winston, Inc., 1970.
3. Conlin. Resources for Modern Grammar and Composition. American Book Co.

G. Strategies for Evaluation

1. Have students write original sentences using participial modifiers correctly.
2. Write a paragraph demonstrating knowledge of sentence structures and deductive reasoning.

UNIT XI. SHAKESPEARIAN TRAGEDY

A. Instructional Objectives

The student will be able to:

1. Recognize changes that occurred in the English language since Shakespeare's day by comparison of that form of the language with that of today.
2. Recognize Shakespeare as a distinguished playwright reflecting also in his works the age in which he lived.
3. Recognize Shakespearean tragedy as a distinct literary form.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board of Shakespeare's England
2. Drawings of various dramatic scenes from the play studied
3. Recordings of famous excerpts from the play
4. Dramatization of certain scenes from the play

C. Required Material

1. Shakespearean tragedy
2. Shakespeare's life and works
3. Study of English language in the 16th and 17th Centuries

D. Suggested Activities

1. Class reading of the play
2. Dramatization by students of certain scenes
3. Assign non-written unit projects such as art work or puzzles
4. Rewrite section of blank verse in prose
5. Discussion of tragedy

6. Discussion and reports on Elizabethan Age and theatre

E. Audio-Visual Aids

1. Recording of the play
2. Pictures from the play
3. Shakespeare Soul of An Age, 16mm Film, #1631
4. Pictures of Shakespeare's England
5. Understanding Shakespeare: His Sources, 16mm Film, #7414

F. Resource Material

1. A play such as Julius Caesar
2. Craig, Haddon. Shakespeare: A Historical and Critical Study with Annotated Texts of Twenty-One Plays. Scott, Foresman & co., 1958.
3. Rylands, George, ed., The Ages of Man: A Shakespeare Anthology, Colophon, 1964.
4. Van Doren, Mark. Shakespeare. Anchor.
5. Marder, Louis. "Teaching of Shakespeare: Is There a Method?," College English, April 1964.
6. Veidemanis, Gladys. "Shakespeare in the High School Classroom," The English Journal, April 1964.
7. Wright, Louis B. "The Britain That Shakespeare Knew," National Geographic, May 1964.

G. Strategies for Evaluation

1. Non-written projects
2. Oral or written reports
3. Teacher-made tests

UNIT XII. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Become familiar with the kind of reasoning necessary for reaching decisions and thinking logically as measured by teacher observation.

2. Recognize restrictive and nonrestrictive modifiers as measured by teacher tests and observation.
3. Recognize that effective communication goes on beneath the surface of mere statistical facts as measured by self-report and teacher observation.

B. Suggestions for Introducing and Motivating the Unit

Presentation of a factual report of an incident and an imaginative or creative interpretation of an incident for comparison

C. Required Material

1. Restrictive and nonrestrictive modifiers
2. Logical thinking
3. Creative view of the facts

D. Suggested Activities

1. Work demonstrating restrictive and nonrestrictive modifiers
2. Exercises in logical thinking
3. Interpretation of facts using creative view

E. Audio-Visual Aids

Transparencies

F. Resource Materials

1. See other units on Transformational Grammar
2. Language/Rhetoric IV. Holt, Rinehart and Winston.

G. Strategies for Evaluation

1. Original sentences using restrictive and nonrestrictive modifiers
2. Oral or written reports demonstrating knowledge of logical thinking
3. Teacher tests and observation

UNIT XIII. THE NOVELETTE

A. Instructional Objectives

The student will:

1. Recognize the novelette as a distinctive literary form by focusing on reoccurring characteristics among several novels studied as measured by teacher observation.
2. Develop skills important in interpreting fiction as measured by teacher observation and student self-report.
3. Discover similar elements in each of the novelettes through comparison.

B. Suggestions for Introducing and Motivating the Unit

1. Conduct a discussion of the differences between fact and fiction.
2. Put up a bulletin board with art work directly relating to the novelettes being studied.
3. Student book reports on any novelette.

C. Required Material

1. The novelette as a distinct literary form
2. Fact and fiction differentiation

D. Suggested Activities

1. Discussion of each novelette studied to determine plot, setting, characterization, etc.
2. Discussion of theme, symbolism, and psychological study of the novelettes
3. Check tests for reading comprehension
4. Biographical material on each author
5. Outside reading of novelettes of their choosing
6. Vocabulary study
7. Related art work

E. Audio-Visual Aids

1. Pictures of authors of the unit

2. Posters illustrating the novelettes
3. Some 16mm films available for several of the novelettes listed below

F. Resource Materials

1. Melville's Billy Budd
2. Stevenson's Dr. Jekyll and Mr. Hyde
3. Henry James' The Turn of the Screw
4. Hemingway's The Old Man and the Sea
5. Conrad's The Secret Sharer

G. Strategies for Evaluation

1. Reading comprehension tests
2. Oral or written reports on outside reading
3. Teacher tests

UNIT XIV. TRANSFORMATIONAL GRAMMAR

A. Instructional Objectives

The student will:

1. Recognize the functioning of adverbial modifiers as measured by teacher tests.
2. Recognize features of speech sounds as measured by teacher observation.
3. Recognize the language as a living thing capable of continual change and evolution as measured by teacher tests and student self-report.
4. Recognize that below the surface of reality are infinite possibilities for interpretation as measured by teacher observation.
5. Recognize that there are many points from which to view a fact or incident and that each of them is correct though not wholly adequate as measured by student self-report.

B. Suggestions for Introducing and Motivating the Unit

1. Demonstrate how vocal inflection can effect meaning of a word.

2. Read or play records of examples of Old English and Middle English.
3. Show photographs of the same item from different angles.

C. Required Material

1. Adverbial modifiers such as adverbial phrases and clauses
2. Rules of phonology
3. History of the English language
4. Creative interpretation of facts
5. View point

D. Suggested Activities

1. Exercises using adverbial modifiers
2. Exercises in phonology
3. Creative writing assignments on uncreative topics to develop ability of interpretation
4. Exercises to develop ability to see things from different points of view
5. Several students listening to the same story and relaying back what they heard unconsciously giving biased and prejudiced accounts

E. Audio-Visual Aids

1. Transparencies
2. Posters of the History of the English language
3. Recordings of Old and Middle English

F. Resource Materials

1. Language/Rhetoric IV. Holt, Rinehart, Winston. 1970.
2. Pei, Mario. The Story of Language.
3. Pyles, Thomas. The English Language: A Brief History. Holt, Rinehart, Winston.
4. Laird, Charlton. The Miracle of Language.

G. Strategies for Evaluation

1. Creative writing
2. Write several paragraphs about one subject, each written from a different point of view
3. Original sentences using adverbial modifiers correctly
4. Oral or written reports on some aspect or change in language through the years
5. Teacher tests

A TENTATIVE CURRICULUM GUIDE FOR

English III - Grade 11

Regular Class

RATIONALE

The eleventh grade English teachers believe our work is to foster in students the desire to know and to use their language correctly. Our curriculum and learning activities are designed therefore to develop the basic skills of reading, writing, and speaking English effectively.

We believe these skills are vital to success in every other phase of academic pursuit or creative living. We believe through exposure to the best literature that students will begin to recognize and respond to the values of our society. Further, it is hoped through the structure and discipline of class activities and individual endeavor that each student will develop self-discipline, logical thought processes and academic maturity.

The historical method of teaching literature is followed in the eleventh grade (R) curriculum; the author and selection are studied in context of American literary and political history. The teacher may enhance the interest and significance of this kind of presentation by using every opportunity to correlate the student's study of American history and English III. Helping him select his outside reading from a historical listing for the period currently under study may further increase his knowledge and interest.

Concerning techniques of teaching; literature, composition, and grammar are fused throughout. Compositions are usually, though not invariably, the outgrowth of some aspect of the literature being studied. Instruction in the mechanics of writing and in grammar and usage is given as the need arises with an intensive review of some aspect of grammar usually included in each six week's period.

EDUCATIONAL OBJECTIVES

The student will:

Study American literature selections of various literary types high in interest and of acknowledged worth.

Increase his awareness of the way literature comes into being.

Strengthen his vocabulary by developing a systematic method of approach.

Develop an understanding of the events and principles involved in the inception and growth of America.

Develop a familiarity with the diversity of ideas, cultures, peoples, dialects, and ways of life that have made and continue to make up America.

Increase his ability to read and comprehend material of increasing complexity and difficulty.

Increase his skills in the mechanics of writing: spelling, capitalization, punctuation.

Understand grammatical terminology and relationships and their application to his own use of the language.

Develop a habit of reading both for pleasure and for the acquisition of information.

Broaden his interests and create a larger fund of knowledge.

UNITS OF STUDY

English III - Regular

UNIT I. PLANTER AND PURITAN PERIOD, THE AMERICAN LANGUAGE, DIALECTS

A. Instructional Objectives

The student will:

1. Become acquainted with the historical approach to literature as his attention is drawn to parallelisms throughout the course of figures and subject matter in English and American history.
2. Be introduced to vocabulary study parallel to literary study (vocabulary taken from literary selections) through such processes as meaning from context and that he also be aware of the addition or importance of certain meanings of words according to present literary trends, developments, etc. as measured by increased vocabulary development and better reading comprehension.
3. Increase his awareness of the way literature comes into being as measured by his comprehension of understanding of the reasons for the earliest American literature, especially the religious reasons for this unit.
4. Become aware of the ways in which American English differs from British English, the factors which caused these differences, the processes by which new words enter our language, and the different dialects in our country.
5. Review writing a well-developed paragraph as measured by practical application.

B. Suggestions for Introducing and Motivating the Unit

Class discussion of motivating factors for colonization of America, their influence on the literature, and followed by a comparison of modern American literature with our early attempts possibly in a panel discussion.

C. Required Material

1. Selections by:
 - a. William Byrd
 - b. Jonathon Edwards
 - c. John Smith
 - d. William Bradford
 - e. Poets-Edward Taylor and Anne Bradstreet

2. The Scarlet Letter by Nathaniel Hawthorne and/or
The Crucible by Arthur Miller
3. Study of:
 - a. Characteristics of British and American English
 - b. American Linguistic Geography
 - c. Social dialects in the United States
 - d. Neologisms in the English Language
 - e. Folk etymology, slang, and jargon
4. Vocabulary for selections
5. Any type of introductory material personally preferred such as diagnostic tests of language skills and literature, intense review of literary terminology or perhaps an at-random selection of modern selections to introduce American literature itself

D. Suggested Activities

1. Comparison of fact and fiction contents of selections by Bradford and Smith
2. Read "The Salem Witch Trials" by Stephen Vincent Benet
3. Vocabulary and usage exercises
4. Read stories about the period, such as the "devil" stories by Irving, Benet, and Hawthorne
5. Take a dialect survey in class.
6. Read "Do Americans Speak English?" by Louis Untermeyer.
7. Compare the witchcraft hysteria with the McCarthy era.

E. Audio-Visual Aids

1. Transparencies
 - a. Terminology
 - b. Vocabulary
 - c. Dialect areas
 - d. Etymology
2. Tape of "Sinners in the Hands of an Angry God"
3. Facsimile of Bay Psalm Book
4. Film: "The Salem Witches: The Horror and the Hope"

F. Resource Materials

1. Reading list for books about period under study
2. Selections from such supplementary texts as U.S. in Literature and Writers in America
3. Literary Cavalcade
4. Dialects, U.S.A. and Early National Period
5. Text: Composition and Language

G. Strategies for Evaluation

1. Teacher test
2. Panel discussion
3. Student paragraphs
4. Student projects

UNIT II. FOUNDERS OF THE NATION

A. Instructional Objectives

The student will:

1. Display a comprehension of the parallel figures of the political and literary worlds of these times as measured by observation.
2. Analyze these times to see the earliest forms of propaganda as an outgrowth as measured by class discussion.
3. Analyze the times (released from religious and political pressures) as to the reasoning for the rise of romanticism at this point as measured by their evaluation of the selections of this unit.
4. Evaluate and acquire an appreciation for the American short story as measured by observation.
5. Become familiar with the term "sobriquet" as measured by his recognition of such well known nicknames as paleface, iron horse, staff of life, etc.
6. Write a position paper as measured by practical application.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin boards depicting political scenes of the times
2. Display of Franklin's common sense writings
3. Discussion of isolation policy of the United States as set up by Washington in his "Farewell Address" and the beginnings of propaganda through Thomas Paine
4. Poe's writings on record
5. Display of supplementary works by Poe and Cooper

C. Required Material

1. Selections by Franklin (as scientist, statesman, printer, and philosopher), Washington, Paine, Jefferson, and Freneau
2. Vocabulary from selections
3. Selections by Irving, Bryant, Cooper, and Poe
4. Unit on position papers (argumentative)
5. Terms such as the ratiocinative tale, blank verse, romantic hero, etc.

D. Suggested Activities

1. Vocabulary exercises
2. Recent news articles on defense of Americanism
3. Exercise in writing satire
4. Rewriting Franklin's sayings in modern terms
5. Comparison of Washington and Jefferson speeches (parallel points covered)
6. Exercise in writing a position paper
7. Comparison of "Sinners in the Hands of an Angry God" with Johnson's "The Creation" for two views of God
8. Study of adjectives used by Irving
9. Study of techniques of humor found in Irving
10. Discussion and writings of views of death as prompted by Bryant's "Thanatopsis"

11. Study of romanticism in the first American novels
12. Trace strands of adventure, love, and detective story lines in Deerslayer
13. Discuss Poe's use of fear or use of imagination (by reading his stories)
14. Study of Poe's use of melody (rhyme, alliteration, assonance, repetition, onomatopoeia) in poetry
15. Vocabulary exercises using sobriquets

E. Audio-Visual Aids

1. Historical films of the times
2. Tape - "The Bells"
3. Film - "The Cask of Amontillado"
4. Records of Poe's stories and poetry

F. Resource Materials

1. Excerpts from Poor Richard
2. Text - U.S. in Literature
3. Supplementary texts such as Writers in America for other speeches of Washington and Jefferson and other things by Paine
4. Text - Composition and Language
5. Literary Calvacade
6. Parallel reading list of Cooper, biography of Irving, and Poe

G. Strategies for Evaluation

1. Student-written position paper
2. Teacher-made tests
3. Observation
4. Student-written satires

UNIT III. AMERICA'S GOLDEN DAY

A. Instructional Objectives

The student will:

1. Demonstrate application of literary situations to special and cultural environments as measured by written and oral analyses.
2. Write a problem-solving composition as measured by practical application.

B. Suggestions for Introducing and Motivating the Unit

Class discussion on broad topics of youth movements of the past and present and how the conditions of times have effects on opinions

C. Required Material

1. Selections by Thoreau, Emerson, Hawthorne, Melville
2. The poetry of Longfellow, Holmes, Lowell, and Whittier
3. Study of the novel
4. Unit on the problem-solving composition

D. Suggested Activities

1. Compare Thoreau's philosophy with today's youth movement
2. Oral reports on novels from the outside reading list
3. Group presentation of the essay
4. Compare Longfellow (another traditional poet) to someone more modern (John Lennon, for example) and compare backgrounds, their effects on the writers' philosophies, etc.
5. Teach the sonnet form
6. Discuss Longfellow as a moral teacher
7. Study poetry devices (figures of speech, meter, etc.)
8. Discuss formal and informal essays in relation to Holmes
9. Point out the local color in Whittier (looking forward to Harte, Twain, etc.)
10. Compose a picture of home as prompted by Whittier's "Snowbound"

11. Reports on English maypole customs as background to Hawthorne
12. Study of Hawthorne's use of Puritan past
13. Discuss allegory
14. Discuss Melville as a moralist
15. Write a composition on the meaning of transcendentalism
16. Group study of "Self-Reliance" and oral reports by class
17. Compare Thoreau's idea of passive resistance with today's idea of civil disobedience

E. Audio-Visual Aids

1. Filmstrip and record on Thoreau
2. Record of Longfellow poems
3. Films
 - a. "Walden under Glass"
 - b. "Conformity"

F. Resource Materials

1. Reading list
2. Emerson's essays
3. Class set of American short stories
4. Text - U.S. in Literature
5. Text - Composition and Language

G. Strategies for Evaluation

1. Essay test
2. Oral reports
3. Recitation
4. Problem-solving composition

UNIT IV. CONFLICT

A. Instructional Objectives

The student will:

1. Associate literary situations to social and cultural environments as measured by observation.
2. Increase vocabulary skills as measured by teacher tests.
3. Gain an understanding and appreciation of American poetry as measured by observation.
4. Understand how the Civil War brought important changes to American literature as measured by class discussions.
5. Write a character sketch as measured by practical application.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion - causes of Civil War
2. Bulletin board - slavery
3. Film - Underground Railroad
4. Class discussion - review of "The Skin Game"

C. Required Material

1. Vocabulary
2. Whitman
3. Timrod
4. Lee
5. Ryan
6. Lincoln
7. Negro Spirituals

D. Suggested Activities

1. Class discussion - war's effect on literature
2. Interpret poetry on Whitman with critical essay
3. Oral reports from novels on outside reading list

4. Read The Red Badge of Courage
5. Character sketches - Red Badge characters

E. Audio-Visual Aids

1. Record - Negro spirituals
2. Record - Joan Baez, "DIXIE"
3. Transparencies - vocabulary

F. Resource Materials

1. Text: The United States in Literature
2. Teacher Manual
3. Literary Cavalcade
4. Text: Composition and Language

G. Strategies for Evaluation

1. Teacher tests
2. Observation
3. Character sketches

UNIT V. NEW OUTLOOKS

A. Instructional Objectives

The student will:

1. Use imagination and expression as measured by composition, discussion, and oral presentations.
2. Consider the new poetry of America as measured by teacher tests and self-reports.
3. Study the form for the research paper as measured by observation and practical application.
4. Increase vocabulary skills as measured by teacher tests.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion - Post-War activities and social conditions
2. Library practical - test using library facilities
3. Record and filmstrip - Samuel Clemens - "Hannibal"

C. Required Material

1. Vocabulary
2. Samuel Clemens
3. Harte
4. Crane
5. Lanier
6. Dickinson
7. Outlining
8. Form - Research Paper
9. Composition
 - a. Imaginative narratives
 - b. Creative writing

D. Suggested Activities

1. Group discussion on poetry - "An integral part of our Literature"
2. Group presentation - "Clemens-Make Me Laugh"
3. Read The Adventures of Huckleberry Finn
4. Discussion of local color, naturalism, and realism

E. Audio-Visual Aids

1. Recording: Huck Finn, "Celebrated Jumping Frog," and "Mark Twain Tonight"
2. Poems and Letters of Emily Dickinson - record
3. Contemporary American Literature - record
4. Transparencies - vocabulary
5. Film - "How to Take Notes"
6. Filmstrips on research paper
7. Record - Bret Harte stories

F. Resource Materials

1. Text: The United States in Literature
2. Enjoying American Literature
3. English Journal
4. Literary Cavalcade
5. Text: Composition and Language

UNIT VI. MODERN LITERATURE

A. Instructional Objectives

The student will:

1. Study the form of the American short story as measured by observation and class participation and teacher tests.
2. Consider the various aspects of modern poetry and how it differed from earlier poetry as measured by class discussion and standardized tests.
3. Offer word-experience relationships which increase vocabulary as measured by teacher tests.
4. Study the form of critical analysis as measured by practical application.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion - What makes modern literature modern?
2. Record series, modern poetry
3. Reviews - O'Neill
4. Interpretation individually of Poe's form for short story

C. Required Material

1. Vocabulary
2. Selected modern short stories
3. Selected modern poetry
4. Modern drama
5. Unit on critical analysis

D. Suggested Activities

1. Panel discussion - styles of O'Neill and Williams
2. Vocabulary exercises
3. Read in class a selected drama from Literary Cavalcade
4. Group discussions on selected short stories
5. Critical analysis of short story read outside of class
6. Twentieth Century poetry notebook or projects

E. Audio-Visual Aids

1. Record - Poetry
2. Record - Frost
3. Recording - "Secret Life of Walter Mitty" - Thruher
4. Filmstrip - "The Glass Menagerie"
5. Transparency - Vocabulary

F. Resource Materials

1. Text: The United States in Literature
2. Short Story Anthology
3. The U.S. in Literature - Teacher's Manual
4. Literary Cavalcade
5. Text: Composition and Language

G. Strategies for Evaluation

1. Teacher tests
2. Standardized tests
3. Observation
4. Critical analysis

A TENTATIVE CURRICULUM GUIDE FOR

English IV - Grade 12

Regular Class

RATIONALE

According to the Texas Education Agency, Bulletin 615, the elements to be included in a twelfth grade program are reading, including the reading of literature; composition, oral and written; grammar, mechanics, and usage.

In reading, the stress should be on contextual clues, structural and phonetic analysis, and the advanced use of dictionaries. Reading should also be used to prepare and develop a system for study-reading.

Twelfth grade is a concentration of English literature. It should be approached as an analysis of literary art, rather than social history or chronology. However, an understanding of a literary period will contribute to a student's understanding of the literature and should be included in the program.

In composition, oral and written, the emphasis is placed on writing, making the student aware of the numerous skills necessary in effective written communication. Subjects should be chosen to encourage objective analysis and careful organization of factual material.

A twelfth grade grammar program introduces no new concepts to the student. The stress is on the application of previously learned rules by having the students aware of grammatical structure as they write, speak, and read.

EDUCATIONAL OBJECTIVES

The student will:

Practice the skills of critical thinking.

Develop interpretative abilities and sensitivities from the printed page.

Strengthen his ability to interpret, to analyze style, and to evaluate critically.

Be provided reading experiences which develop a desire to read for both pleasure and information.

Become acquainted with phonological relationships to reading.

Learn techniques and resources necessary for inquiry and research.

Be provided word-experience relationships which increase the vocabulary.

Become aware of the timeless, universal values of classical literature.

Review the fundamental principles of language usage.

Develop an awareness of grammar errors in creative composition.

Be encouraged to acquire a wide vocabulary--written and spoken.

Develop skills of effective communication.

Become more aware of acceptable usage standards in the social and business world today.

Study the historical development of the English language in greater depth and in broader perspective.

UNITS OF STUDY

English IV - Regular

UNIT I. ANGLO-SAXON AND MEDIEVAL LITERATURE--LANGUAGE

A. Instructional Objectives

The student will:

1. Write a composition using the descriptive approach.
2. Discuss and explain the literary styles in Anglo-Saxon and Medieval literature.
3. Compare and contrast types of people described in The Canterbury Tales.
4. Display a knowledge of Anglo-Saxon and Medieval literature by answering questions on teacher tests.
5. Trace the history of the English language.
6. List the major technical changes in their language.

B. Suggestions for Introducing and Motivating the Unit

1. Conduct a brief discussion of the historical background of the period, especially the language.
2. Listen to a recording of Old and Middle English.
3. Show some examples of the language from various stages in history. Analyze the differences, close to present day language with only structural and spelling differences.

C. Required Material

1. Anglo-Saxon poetry, especially Beowulf, should be used.
2. Anglo-Saxon prose, such as Bede's Ecclesiastical History, might be introduced.
3. Medieval ballads, such as "Sir Patrick Spens" and "The Wife of Usher's Well," should be presented.
4. Medieval poetry, with emphasis on "The Prologue" to The Canterbury Tales, should be presented.
5. One example of medieval prose to be considered is that of Sir Thomas Malory.

6. Examples of descriptive compositions should be read aloud.
7. A unit like this can include a number of things connected with the exploration of the English language. Some suggested topics which should be included are:
 - a. Study the grammars of Ancient Greece and Rome, since they first began to analyze grammar and language.
 - b. Study structural linguistics as a base for analysis.
 - c. Analyze what is involved in describing something and move to a description of language.
 - d. Analyze style and then style in language.
 - e. Study the universal attitudes of language, and how language is organized.
 - f. Study how we learn language.
 - g. Study the Germanic background of the English language.
 - h. Explore some of the changes in English syntax, especially from the Shakespearean era.

D. Suggested Activities

1. Listen to a record of Old and Middle English.
2. Write a composition using comparison and contrast technique.
3. Write a descriptive composition. (The Canterbury Tales is a good base for this activity.)
4. Read several of the selections aloud in class to increase understanding.
5. Have the students explore and devise a workable description of language.
6. Have the students explore languages and discover how they are organized.
7. Have the students go to outside sources and investigate the sources and investigate the Indo-European and Germanic language backgrounds of the English language.

E. Audio-Visual Aids

1. Recording and Pamphlets, "Sounds of Chaucer's English"

2. Recording, "The Changing English Language"
3. Recording, The Canterbury Tales
4. Recordings of the different stages of the English language

F. Resource Material

1. Thrall, William, ed. A Handbook to Literature. N.Y., Odyssey Press, 1960.
2. Hassall, W.O., ed. Medieval England. N.Y., Harper & Row Publishers, 1965.
3. Coulton, G.G. Medieval Village, Manor & Monastery. N.Y., Harper & Row Publishers, 1960.
4. Zesmer, David M. Guide to English Literature: Beowulf to Chaucer and Medieval Drama. N.Y., Barnes & Noble, Inc., 1970.
5. Creed, Robert P. Beowulf. N.Y., Mentor Publishing Co., 1963.
6. Brooks, Cleanth. An Approach to Literature. N.Y., Appleton-Century-Crofts, 1964.
7. Lunt, W.E. History of England. ed. Guy Ford, N.Y., Harper & Row Publishers, 1956.
8. Morrison, Theodore, ed. The Portable Chaucer. N.Y., The Viking Press, 1962.
9. Hopper, Vincent, ed. Chaucer's Canterbury Tales. N.Y., Barron's Educational Series, Inc., 1948.

G. Strategies for Evaluation

1. The Anglo-Saxon and Medieval "Teacher Tests" will show quantity of retention of materials presented.
2. The composition will show the student's understanding of materials covered.
3. See if the students can explain structural changes.
4. Perhaps have them show Germanic influence.

UNIT II. ELIZABETHAN LITERATURE--RHETORIC

A. Instructional Objectives

The student will:

1. Display a knowledge of Elizabethan history by correctly

identifying items on a teacher test.

2. Read and discuss changes occurring in the English language.
3. Differentiate the subject emphasis change from Medieval to Elizabethan literature.
4. Pinpoint the origin of the sonnet poetic forms.
5. Compare lyrics of Anglo-Saxons and Elizabethans.
6. Trace the development of the theatre.
7. Write compositions requiring critical thinking, interpretation, and an analysis of literature.
8. Compare and contrast the various aspects of style.
9. Recite the uses and purposes of the journal.

B. Suggestions for Introducing and Motivating the Unit

1. Prepare a bulletin board displaying various pictures and information about the Age.
2. Present a brief historical introduction with emphasis on the social conditions which influenced the literature.
3. Have a review of substance and proper structure.
4. Join the review and the ideas of purpose leading to style.

C. Required Material

1. The students should be exposed to a variety of Elizabethan poetry, especially the lyric and sonnet. Several suggested writers are:
 - a. Ben Jonson
 - b. William Shakespeare
 - c. Christopher Marlowe
 - d. Sir Philip Sidney
 - e. Sir Walter Raleigh
 - f. Edmund Spenser
2. The students should also be introduced to Elizabethan prose such as that of Sir Francis Bacon.
3. Students should be introduced to the metaphysical writings of John Donne.
4. Selections from the King James Bible should be studied for their literary aspects.

5. One or more of Shakespeare's plays should be studied with this unit. Several suggestions are these:
 - a. Macbeth
 - b. Hamlet
 - c. The Tempest
 - d. Othello
 - e. Merchant of Venice
6. It is an open unit and can be approached from various angles.
 - a. The journal should be discussed. The student should be told what a journal is and what should be put in a journal. Then the journal can be presented as a type of idea bank.
 - b. The language should be explored as an analysis of word style.
 - c. It should be explained how style reflects attitudes and tone in writing.
 - d. It should also be explained how style effects content, as to clarity, sincerity, and appropriateness.
 - e. Another step which should be included is the rhetoric of style and stance.
7. Have the students keep a journal.
8. Have the students work actively with words and their style.
9. Have the students work actively with sentences and their style.

D. Suggested Activities

1. Read some of the poetry aloud in class, and listen to some selections on a recording.
2. Emphasize the literary value to be found in the Bible, rather than its interpretation, assign different literary types to individual students, and have them analyze the style in an oral report.
3. Assign roles from a Shakespearean play and have the students read their parts or act out the scene in class.
4. Assign compositions dealing with interpretation of poetry.
5. Assign a composition based on an analysis of the drama being taught.

6. Assign a composition written as a formal essay, based on essays read.

E. Audio-Visual Aids

1. Recording, Hamlet
2. Recording, Macbeth
3. Essay Books - a book of selected essays to be read as the essay section is being taught
4. Transparencies

F. Resource Materials

1. Thrall, William. A Handbook to Literature. N.Y., Odyssey Press, 1960.
2. Watt, Homer A. College Outline Series: Outline of Shakespeare's Plays. N.Y., Barnes & Noble, Inc., 1963.
3. Harbage, Alfred. William Shakespeare, A Reader's Guide. N.Y., Noonday Press, 1963.
4. Brooks, Cleanth. An Approach to Literature. N.Y., Appleton-Century-Crofts, 1964.
5. Bradley, A.C. Shakespearean Tragedies. N.Y., Faucett Publications, Inc., 1966.
6. Lunt, W.E. History of England. Guy Ford, ed., N.Y., Harper & Row Publications, 1956.
7. Weathers & Winchester. Copy and Compose: A Guide to Prose Style. Prentice-Hall.
8. Brooks & Warren. Modern Rhetoric. Harcourt, Brace & World.
9. Condon. Semantics and Communication. The MacMillan Co.

G. Strategies for Evaluation

1. Give evidence of historical knowledge.
2. Compare a critical essay emphasizing interpretation or analysis of drama or poetry.
3. Have students hear journals and offer constructive criticisms.
4. Have "teacher-test" on rhetoric of style.

UNIT III. THE 17th AND 18th CENTURIES--RESEARCH PAPER

A. Instructional Objectives

The student will:

1. Recite and discuss the historical atmosphere of the 17th and 18th centuries.
2. Identify the epic as a literary form by listing its characteristics.
3. Identify the allegory as a literary form by listing its characteristics.
4. Compare satire to other forms of humor.
5. Identify the subject emphasis change taking place during the 17th and 18th centuries.
6. Write a composition using the argument approach.
7. Write a research paper, using the correct manuscript forms suggested by a notable guide.
8. Differentiate between the various sources encountered in their research and be able to select appropriate material for the paper.

B. Suggestions for Introducing and Motivating the Unit

1. Begin by giving the students an insight into the historical background of the era.
2. Prepare a bulletin board display.
3. Tell the students what a research paper is, and the steps involved in writing such a paper.
4. Show some examples of research papers so the students can see what is expected of them as a final product.
5. Help the students choose and limit their topics. These should be submitted to the teacher for approval.

C. Required Material

1. 17th and 18th century poetry to be explored should include:
 - a. The Cavalier poets
 - b. Milton's sonnets
 - c. John Dryden's odes
 - d. Alexander Pope's heroic-couplet epigrams
2. Since this era stressed essays and other prose literature, the stress should fall on writers such as:

- a. Samuel Pepys, Diary
 - b. John Dryden, literary criticism
 - c. Joseph Addison & Richard Steele, satirical essays in The Spectator
 - d. Daniel Defoe, journalism
 - e. Jonathan Swift, satire
 - f. Samuel Johnson, dictionary
 - g. James Boswell, biography of Johnson
3. Milton's literary epic Paradise Lost should be explored.
 4. Bunyan's allegorical The Pilgrim's Progress should be studied.
 5. Some time may be devoted to Drama during this period. One play which exemplified the literary themes presented in the era is Goldsmith's She Stoops to Conquer.
 6. Library work is the first step. Students should be taken to the school library and guided through the first steps to research before they attempt to go to other libraries independently.
 7. The techniques of taking notes should be explained, and the use of note cards with complete biographical information.
 8. Once the research has been completed the student should be guided in the arrangement of their note cards and the forming of a workable outline.
 9. Once the organization has been finished, the paper can be written.

D. Suggested Activities

1. Introduce the argument type of composition. It will help if it is correlated with some related literature. For example, use:
 - a. Defoe
 - b. Swift
 - c. Pope
2. You may also wish to introduce the type of composition dealing with personal reactions. This assignment is easily correlated with the works of John Milton.
3. Spend first week of work on research paper working in the library so students have material available for completing working bibliography.
4. Be sure a schedule is drawn up for the dates each step of the paper is due.

E. Audio-Visual Aids

1. Recording - "Hearing Poetry," Volume II, Dryden through Milton
2. Recording - Goldsmith's She Stoops to Conquer
3. Charts/posters showing correct form for bibliography cards
4. Filmstrips on steps of writing a paper

F. Resource Material

1. John Milton's Paradise Lost: A Critical Analysis. N.Y., Barrister Publications Co., 1966.
2. Thrace, William. A Handbook to Literature. N.Y., Odyssey Press, 1960.
3. Brooks, Cleanth. An Approach to Literature. N.Y., Appleton-Century-Crofts, 1964.
4. Lunt, W.E. History of England. Guy Ford, ed., N.Y., Harper & Row Publications, 1956.
5. Thrall, William. A Handbook to Literature. N.Y., Odyssey Press, 1960.
6. Kahn, Gilbert. The Term Paper: Step by Step. N.Y. Doubleday and Co., Inc., 1964.
7. Yaggy, Elinor. How to Write Your Term Paper. Chandler Publishing Co., 1958.
8. Turabian, Kate L. A Manual for Writers. The University of Chicago Press.

G. Strategies for Evaluation

1. Give evidence of Eighteenth-Century background affecting the literature of the age.
2. Write satirical essays in (a) first, the lightly satirical style of Addison and (b) secondly, in the more severe style of Swift, who satirized to show some weakness in existing society.
3. Discuss importance of following directions in the form of the paper.
4. Explain the importance of indepth research on the senior level.

UNIT IV. ROMANTIC LITERATURE

A. Instructional Objectives

The student will:

1. Identify the shift in subject emphasis during the Romantic era.
2. Answer specific test items covering the Romantic era.

B. Suggestions for Introducing and Motivating the Unit

1. Have a brief discussion of the historical aspects of the era.
2. Conduct a brief discussion of the beginning of the Romantic Revolt to help the students understand the purpose of the Romantic writers. Some of the writers which were important to the Romantic Revolt are:
 - a. Thomas Gray
 - b. Robert Burns
 - c. William Blake

C. Required Material

1. Even though poetry was the primary form of literature, there was some excellent prose written during this period. For example:
 - a. Samuel Coleridge's Biographia Literaria
 - b. Charles Lamb's Dream Children (essay)
2. Poetry was the primary form of literature so the emphasis should be placed on the writings of:
 - a. William Wordsworth
 - b. Samuel Taylor Coleridge
 - c. Lord Byron
 - d. Percy Shelley
 - e. John Keats
 - f. Optional: Robert Southy & Sir Walter Scott

D. Suggested Activities

1. The "Paraphrase and Analysis" approach to composition should be introduced. It correlates well with:
 - a. Wordsworth
 - b. Gray
 - c. Burns
 - d. Blake

2. Assign individual students a poem to read and analyze. Then have him make an oral report to the class.

E. Audio-Visual Aids

1. Films on Romantic period in English literature at Media Center
2. "Literature Appreciation: English Lyrics," 16mm film.

F. Resource Materials

1. Thrall, William. A Handbook to Literature. N.Y., Odyssey Press, 1960.
2. Brooks, Cleanth. An Approach to Literature. N.Y., Appleton-Century-Crofts, 1964.
3. Lunt, W.E. History of England. Guy Ford, ed., N.Y., Harper & Row Publications, 1956.

G. Strategies for Evaluation

1. Have oral discussion stressing reasons causing this romantic revolt in literature.
2. Assign a paper in which student will analyze the general theme in the poetry of his favorite Romantic poet. He should use specific examples from the poems as he discusses this theme.

UNIT V. THE VICTORIAN AGE

A. Instructional Objectives

The student will:

1. Identify the shift in literary attitude during the Victorian Age.
2. List each of the steps in the development of the novel.
3. Write a composition involving the exposition approach.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss the historical period which colored the literature of the age.
2. Prepare a bulletin board displaying the mood of the era. (Students might have a rewarding experience in preparing this board themselves.)

C. Required Material

1. Poets who should be included are:

- a. Alfred, Lord Tennyson
- b. Matthew Arnold
- c. Robert Browning
- d. Elizabeth Barrett Browning
- e. Christina Rossetti
- f. Dante Rossetti
- g. Edward Fitzgerald
- h. Rudyard Kipling
- i. Thomas Hardy
- j. Alfred Housman
- k. Gerald Hopkins

2. Authors of prose who should be introduced are:

- a. Thomas Macaulay, essayist
- b. Thomas Carlyle, essayist
- c. Thomas Huxley, essayist
- d. John Newman, essayist
- e. Robert Louis Stevenson, essayist, novelist, short story writer
- f. Rudyard Kipling, his short stories and novels
- g. Thomas Hardy, his short stories and novels
- h. Joseph Conrad, his short stories and novels

D. Suggested Activities

- 1. The student should be introduced to the "Exposition and Precipis" type of composition writings such as shown in the essays of Huxley.
- 2. Another type of composition which correlates well with the Victorian Age and the novel development during this time is the book review.

E. Audio-Visual Aids

- 1. "English Literature: Victorian Period," 16mm film
- 2. "Novel: What Is It About?," 16mm film

F. Resource Materials

- 1. Thrace, William. A Handbook to Literature. N.Y., Odyssey Press, 1960.
- 2. Brooks, Cleanth. An Approach to Literature. N.Y., Appleton-Century-Crofts, 1964.
- 3. Bowyer, John and Brooks, John, ed. The Victorian Age: Prose, Poetry and Drama. N.Y., Appleton-Century-Croft, 1954.

4. Lunt, W.E. History of England. Guy Ford, ed., N.Y., Harper & Row Publications, 1956.

G. Strategies for Evaluation

1. Determine the extent in which students can contrast the trends in the literature of the Romantic and the Victorian periods.
2. Discuss (in writing or orally) how many of the Victorian authors wrote as "moral teachers."

UNIT VI. TWENTIETH CENTURY LITERATURE

A. Instructional Objectives

The student will:

1. Trace the structure of the short story in the 20th century.
2. Compare and contrast the recurrent themes in the short stories in the 20th century.
3. Trace the development of poetry from lyric to free verse.
4. Identify the essay and the play as literary forms by listing the characteristics of each.
5. Write papers expressing critical thinking, based on the 20th century essayists.

B. Suggestions for Introducing and Motivating the Unit

1. Conduct a brief discussion of twentieth century history to help the students prepare for the literature they are about to read.
2. Ask students to prepare a bulletin board display.

C. Required Material

1. The short story should be one of the sections in this unit. It should be introduced by a short history of this literary form. Then the students will read and discuss some twentieth century short stories. Some writers to be considered are:
 - a. Frank O'Connor
 - b. Graham Greene
 - c. James Joyce
 - d. Sean O'Faolain
 - e. Mary Lavin
 - f. Katherine Mansfield
 - g. Evelyn Waugh

- h. H. H. Munro (Saki)
- i. W. Somerset Maugham
- j. John Galsworthy
- k. Elizabeth Bowen
- l. E. M. Forster

2. Another section in this unit should be devoted to twentieth century poetry. Some of the main writers to be included are:

- a. William B. Yates
- b. George Russell
- c. Padraic Colum
- d. James Stephens
- e. Walter DeLa Mare
- f. John Masefield
- g. Alfred Noyes
- h. Rupert Brooke
- i. Wilfred Owen
- j. Robert Bridges
- k. Robert Graves
- l. G. K. Chesterton
- m. T. S. Eliot
- n. Stephen Spender
- o. Edith Sitwell
- p. Dylan Thomas
- q. John Betjeman
- r. George Baker
- s. Ted Hughes

3. Some attention should be given to twentieth century drama. There are many good plays which are appropriate for high school seniors. One suggestion is Pygmalion by George Bernard Shaw.

4. There is one other section which should be included in this unit, non-fiction literature. Some authors to consider are:

- a. Aldous Huxley
- b. Winston Churchill
- c. Arnold Toynber
- d. Virginia Woolf
- e. Kingsley Amis
- f. Dylan Thomas
- g. Lytton Strachey
- h. Hesketh Pearson
- i. J. B. Priestley
- j. V. S. Pritchett

D. Suggested Activities

- 1. Give the students an opportunity to write a composition analyzing the ideas presented in some of the poetry.

2. Another composition should stress evaluation. This type of writing correlates well with Pygmalion, if it is taught.
3. Correlated with the essays presented, a composition involving analysis and evaluation can be used.

E. Audio-Visual Aids

1. Bulletin board displays
2. Pictures of several authors studied
3. Records of modern authors reading own selections

F. Resource Materials

1. Redman. Introduction to the 'Short Story. McCormick-Mathers.
2. Roberts. Writing Themes About Literature. Prentice-Hall.
3. England in Literature. Scott Foresman & Co.

G. Strategies for Evaluation

1. Contrast English short stories with those by American authors.
2. Discuss Shaw's method of criticizing society.

BASIC ENGLISH

The Basic English program is in the process of being totally re-structured.

This guide will be completed for the 1974-75 school year.

JR. HIGH SPEECH

A CURRICULUM GUIDE FOR

JUNIOR HIGH

SPEECH

RATIONALE

Never in history has training in speech been of greater importance than it is today. In today's world, the spoken word rather than the written word, is the most influential mass medium of communication. In junior high, Speech, an elective, is an extension of the Language Arts program concerned with providing the student with practice in perfecting his oral communication skills. Speech activities may provide the only time a student can perform and receive recognition from his peers, particularly if he is neither athletically nor musically inclined. The purpose of the Speech department is to teach the student how to communicate his thoughts, ideas, and emotions to other people. Since communication is a two-way process, the art of listening is also given considerable emphasis.

Two sections of Speech will be offered. These sections will be called INTRODUCTORY SPEECH or SPEECH A, and ADVANCED SPEECH or SPEECH B. No student should take Advanced Speech without having had the pre-requisite Introductory Speech first. Introductory Speech is designed to introduce the student to the principles of effective speaking and listening. Advanced Speech is designed to study, in depth, all communication skills including parliamentary procedure, oral interpretation, discussion, and extemporaneous speaking.

EDUCATIONAL OBJECTIVES

The Student will:

Learn and practice the fundamentals of speaking and listening in group situations.

Develop his creativity and imagination.

Display active participation in group activities.

Develop appreciation of the Fine Arts.

UNITS OF STUDY

Introductory Speech Speech A

UNIT I. LISTENING

A. Instructional Objectives

The student will:

1. Develop accurate, critical listening skills as demonstrated in classroom participation.
2. Distinguish between good and bad listening habits by exhibiting good listening skills.

B. Suggestions for Introducing and Motivating the Unit

1. Have students play Concentration.
2. Listen to a recording of various sounds and have students distinguish them.

C. Required Material

1. Definition of listening
2. Types of listening
 - a. Appreciative
 - b. Informative
 - c. Evaluative
 - d. Entertainment
3. Development of good listening skills
4. Elimination of poor listening habits

D. Suggested Activities

1. Have students listen to the radio for two minutes. Turn off - discuss what they heard for critical listening and pleasure. Repeat several times.
2. Have students participate in "Gossip" to show distorted or inaccurate listening.
3. Have students select one course they have difficulty in. Assign positive listening tasks. Have students report back about any improvement.

E. Audio-Visual Aids

1. Record - Sound Patterns - Folkways Records FX6130
2. Radio
3. Listening Progress Laboratory: Educational Progress Corporation

F. Resource Material

1. Robinson and Lee, Speech in Action, Page 290, "The Creation."
2. Hook, J. N., The Teaching of High School English, "Listening Creatively," and "Improving Students' Speech," pg. 402-448.

G. Strategies for Evaluation

1. Have students listen to the poem, "The Creation." Draw what they heard.
2. Give a pop quiz over morning announcements. - Did they listen?

UNIT II. PARLIAMENTARY PROCEDURE

A. Instructional Objectives

The student will:

1. Apply the principles and purposes of Parliamentary Procedure through practical application.
2. Become acquainted with the basic structure of a parliamentary organization and the manner in which that organization carries on its business by forming clubs within the class.
3. Be provided with actual experience in meetings conducted as part of classroom procedure.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss the use of parliamentary procedure in the clubs the students belong to.
2. Discuss the use of parliamentary procedure in the community.
3. Discuss what the students can look forward to in the way of participation in clubs and organizations they will find in high school.

C. Required Material

1. Glossary of terms
2. Basic principles of parliamentary procedure
3. Order of business
4. Officers and their responsibilities
5. Motions
6. Points of order
7. Rule book of order

D. Suggested Activities

1. A student must first learn what is permitted and enjoyed by the rules of order before being confronted with the task of running a meeting. Therefore, the student should first read a chapter from a speech text on Parliamentary Procedure.
2. Discuss the officers and their duties, priority of motions, the democratic process.
3. Provide the students with mimeographed sheets with some of the basic principles . . . how to present a motion, methods of voting, types of procedural motions, etc.
4. Provide and discuss a glossary of unique phrases such as chair, majority, plurality, minutes, second, quorum.
5. Appoint a temporary chairman and hold a meeting to elect officers.
6. Attend a meeting of the city council or any other group operating under parliamentary procedures. Prepare a report on what was observed.

E. Audio-Visual Aids

1. How to Conduct a Meeting, #636(IMC), Centron Educ. Films.
2. Parliamentary Procedure, Coronet Films.
3. Parliamentary Procedure in Action, Coronet Films.
4. Basic Parliamentary Procedure, Filmstrips, Applause Productions, Inc.
5. Parliamentary Procedure in Action, Filmstrips, Applause Productions, Inc.

6. Charts for learning types of motions, their qualifications, and precedence.

F. Resource Materials

1. Robert's Rules of Order
2. Hibbs, Speech for Today, Chapter 16.
3. Robinson and Lee, Speech in Action, Chapter 14.

G. Strategies for Evaluation

1. Have at least three days of meetings. Set up a point system so that every student gets a point each time he makes a contribution or speaks in order. The teacher may begin by offering several proposals which could be discussed, i.e. sponsoring a talent show, or buying club pins. Use a different chairman for each meeting.
2. Assign specific students to come prepared to introduce main motions and have other students prepared to introduce pertinent subsidiary and privilege motions.

UNIT III. BODILY ACTION

A. Instructional Objectives

The student will:

1. Overcome the common problems of bodily action and gestures as measured by observation.
2. Use bodily action more effectively to enhance speaking ability as measured by observation.
3. Display a development of ease, freedom and meaningful bodily movements and gestures as measured by observing the student in a speaking situation.
4. Display a comprehension of the nature of stage fright as measured by observing the student in speaking situations.

B. Suggestions for Introducing and Motivating the Unit

Introduce the unit by having the class write 10-15 moods, feelings or emotions on the board. Then have them divide into twos to practice three of the moods, etc., on each other. Then have them do the expressions for the class with the class guessing which mood they are expressing.

C. Required Material

1. Definition of physical communication or bodily action

- a. The visible elements of symbols of speech coming from the speaker's person that act to supplement and reinforce the oral language used.
- b. The division into eye contact, facial expression, the body, and gestures.
- c. A response to thinking, feeling, and finding a purpose.

2. Importance of bodily action

- a. The creation of empathy causes the reaction of the audience to be one of imitation of the actions and behavior of the speaker.
- b. The body must reflect the speaker's feelings as well as the voice, or the ideas will not come across.
- c. The best bodily action is the one that goes unnoticed by the listener because it fits so well with the vocal communication.

3. Eye contact

4. Facial expression

5. The body-posture

6. Gestures

7. Stage fright

D. Suggested Activities

1. Have the students each give a short reading and afterwards have the class comment on the physical communication.
2. Observe several speakers in person or on television and note examples of the three different kinds of gestures. Write up the observations.
3. Observe several speakers in person or on television and analyze their visible action by the one criterion of effectiveness.
4. Together with some classmates present a skit without words.
5. Prepare a charade with each syllable in a word or each word in a title represented by some dramatic action.
6. Have the students incorporate both words and actions through record pantomimes.

7. Speak the following sentences with visible action. Remember your purpose is simply to communicate effectively.
- a. On one side sat all the men, and on the other the women.
 - b. Mankind must make its choice: either peace with freedom, or war with the gradual destruction of all rights.
 - c. "Why you rat! I could knock your teeth out!"
 - d. This is where we grew the roses, and over there the marigolds.
 - e. "When he came up out of the water, immediately he saw the heavens opened and a voice came from heaven, 'Thou art my beloved Son; and in thee am I well pleased.'"
 - f. Be he wise or foolish, the law's the law.
 - g. Why I wouldn't hurt a baby.
 - h. Stop, thief!
 - i. You're a liar!

E. Audio-Visual Aids

- 1. "Public Speaking: Movement and Gesture", Coronet Films.
- 2. "Platform Posture and Appearance", Young America Films.

F. Resource Materials

- 1. Hibbs, Speech for Today.
- 2. Eisenson, Basic Speech.
- 3. Larson, Communicating Effectively Through Speech.
- 4. Hedde, The New American Speech, Chapter 4.
- 5. Robinson and Lee, Speech in Action, Chapter 11.

G. Strategies for Evaluation

- 1. Have the students do a pantomime for the class and have the class guess what the student is trying to convey.
- 2. Describe with gestures the size and shape of an apple, the height of your father, the size of a book, the way

to throw a ball, how to hold a golf club, how to swing a bat, how to use a table fork, the way to sight a gun, how to light a match, how to shave, how to powder your face, and the way to dial a telephone.

3. For freedom of communicative bodily activity, plan and tell a complete story without words.

UNIT IV. INTRODUCTIONS, CONVERSATIONS, INTERVIEWS

A. Instructional Objectives

The student will:

1. Display a value for the power and influence of good speech as measured by observation in practice speaking situations.
2. Display a knowledge of what should constitute a definition of speech as measured by teacher tests.
3. Display a comprehension of the place of speech in a democracy as measured by teacher's tests.
4. Make proper social introductions as measured by teacher observation.
5. Develop the ability to interact in making formal introductions as measured by teacher observation.
6. Feel comfortable in situations requiring introductions, as observed by the teacher.

B. Suggestions for Introducing and Motivating the Unit

1. Begin the unit with finding pictures in magazines concerning introductions, conversations, and interviews.
2. Bring in someone from the hall and introduce them to the class.
3. Put students in pairs, letting them decide situations and famous persons to be introduced before any instruction is given.
4. Put a cardboard phone receiver on each student's desk instructing them to write as many uses for the telephone as they can think of on it.
5. Have students watch for an interview situation on T.V. or ask a friend about an interview he might have had. Make a report to the class.
6. Play the game "Gossip".

C. Required Material

1. Definition of speech
 - a. Speech is the expression or communication of thoughts and feelings by spoken words, vocal sounds, and gestures.
 - b. Speech is the oral communication of ideas in order to secure a response from other people.
2. Qualities of speech
3. Values of speech to the individual
4. The importance of the telephone in everyday communication
5. Types of interviews
6. Rules of conversation

D. Suggested Activities

1. Have each student prepare a short introduction of the person sitting next to him.
2. Have the student make a list of the people he knows personally whose occupational success is at least partly dependent on his success with speech. Compare and discuss in class.
3. With someone in the class as a partner, demonstrate how to start a conversation with a person you have just met. Make up the setting.
4. Have the students divide into pairs to practice the procedures for making introductions.
 - a. A young man to a young lady
 - (1) Introduce father to teacher
 - (2) Introduce principal to mother
 - b. Two girls to each other
 - (1) Introducing classmates to mother, grandmother, father or teacher
 - (2) Introducing a visiting cousin to a neighbor
 - c. Introducing an unmarried woman to a married woman
 - (1) Introducing a young aunt to the principal's wife
 - (2) Introducing a younger sister to mother's bridge guest

- d. Introducing all guests to the honoree of a party
- e. Introducing one group to another
- f. Formal Introductions
 - (1) Have a "mock" assembly program, allow students to practice introducing speaker
- 5. Plan a visit to the telephone company to see how the telephone company operates.
- 6. With a partner or partners, have students demonstrate telephone techniques in each of the following situations. Each conversation should last 3 minutes.
 - a. Allow students to create situations for social telephone conversations.
 - (1) Student calls friend and discusses an incident which happened at school.
 - (2) Student calls friend to invite him to a party.
 - (3) Student takes messages for mother.
 - (4) Ask a friend what the English assignment is for tomorrow.
 - b. Business telephone conversations

These activities can be done effectively with groups of two. When possible, tape record students conversations so that they can hear the conversations and evaluate them.

- (1) Ordering an advertised item which appeared in the morning paper.
- (2) Taking a message over the school telephone.
- (3) Calling an ambulance for an injured person.
- (4) Report a fire.
- (5) Make an appointment with the doctor.
- (6) You have found an item of value and call the owner who has advertised it as lost.
- (7) Call the police department and complain about neighbor disturbing the peace.

7. Choose members of the class to be employees and others to be applicants, and use the following situations to stage job application interviews. The ones playing employees must know the qualifications necessary for the job while the applicants must be quite enthusiastic about wanting the job. Allow students to suggest other situations for interviews.
 - a. Druggist - soda fountain clerk
 - b. School superintendent - school teacher
 - c. Businessman - secretary
 - d. Retail store manager - selling clerk
 - e. Summer camp director - camp counselor
 - f. Construction manager - construction worker
 - g. Sales Manager - car salesman
8. Interview a number of teachers about a certain subject and then write an article to be printed in the school paper.
9. Write and act out an interview in which you apply for a job.
10. Interview a professional person about the possibility of students following his profession and have students make a complete report in class as a follow-up.
11. Pretend to be a salesman and demonstrate to the class the article you are selling. Try to sell a vacuum cleaner, a television set, an air conditioner, or a set of cooking utensils. Any other items may be used.
12. Prepare a radio or television interview in which you get information from an expert in the theater, in science, or in city government. (Note: This interview can be similar to the "Meet the Press" television show.)
13. Describe an interesting conversation in which you recently took part. Explain in terms of rules for conversation why it was interesting.
14. Read to the class an interesting conversation that you have found in a short story, a novel.
15. Conversational "Socio-drama"
16. Group conversations - suggested situations
 - a. Student enters home and discovers that a favorite record has been broken by a family member. He

questions his mother about it.

- b. A student asks the teacher for make-up material for an exam that he missed.

17. Suggested topics of conversations - students.

- a. School studies
- b. Outside school activities
- c. Summer Experiences
- d. Music
- e. Sports
- f. Hobbies
- g. Church
- h. Home Life
- i. Current news
- j. Books

*Note: A good opportunity to tape presentations.

18. Imaginary conversations by pairs - students.

- a. Pencil and eraser
- b. Broom and dust pan
- c. Basketball and football
- d. Comb and brush
- e. Two masks
- f. Tree and bird nest

E. Audio-Visual Aids

- 1. Exchanging greetings and introductions
- 2. Everyday courtesy
- 3. "Ways to Better Conversation," Coronet Films
- 4. "How to Converse," Society for Visual Education
- 5. "Conversation," Young America Films
- 6. American Telephone and Telegraph Co., "Telephone Courtesy"
"Voice of Your Business," "You and Your Voice," "Your Voice is You."
- 7. Films: "Introductions, and How to Make Them"
- 8. Ditto or Mimeograph copies of rules for introductions
- 9. Bulletin Boards
 - a. Can be designed by teacher or student, displaying cartoon type materials using all rules of introduction.

- b. Pamphlets and other display materials secured from Southwestern Bell Telephone Company
- 10. Teletrainer: Available from Southwestern Bell Telephone Company, 10th floor.
- 11. Tape Recorder
 - a. Reel
 - b. Recording Tape
- 12. Film: "Speech: Conversation"
- 13. Ditto or mimeograph copies of conversation rules
- 14. Transparencies of rules of conversation
- 15. Opaque projector

F. Resource Materials

- 1. Student reference:
- 2. Hibbs, Speech for Today.
- 3. Teacher reference
- 4. Elson, The Art of Speaking.
- 5. Hedde, The New American Speech.
- 6. Bell Telephone pamphlets on telephone courtesy, etc.
- 7. Books: Speech for You, Masten, Pflaum, Chapter 13.
- 8. Contact the Public Relations department of Southwestern Bell Telephone Company to arrange and plan this tour.
- 9. Building Better Speech, Brandes, Smith.
- 10. Resource Person:

Invite some person with an exciting profession to visit classroom for an interview by students.
- 11. Materials:

Allow students to bring to school any item which they plan to demonstrate.
- 12. Chairs and tables are arranged in a manner where the interviewers will be facing the person interviewed.

13. Books: Plain English Handbook, J. Martyn Walsh and Anna Kathleen Walsh Sections 550A and 550K.
14. Student Checklist #1 "What Do We Talk About?"
15. Student Checklist #2 "Are You a Good Conversationalist?"

G. Strategies for Evaluation

Evaluation to be made through teacher tests and observation.

UNIT V. FORMAL SPEAKING

A. Instructional Objectives

As measured by teacher observations of students in speaking situations, the student will:

1. Acquire good platform manners.
2. Increase ability to think as he speaks.
3. Develop poise and self control.
4. Increase ability to select words, thoughts, and material for speeches.
5. Learn to select language suitable to purpose, setting, and audience.
6. Expand ability to communicate thoughts.
7. Increase vocabulary.
8. Develop ability to research.
9. Develop ability to organize thoughts.
10. Develop ability to outline a plan for speaking.
11. Gain opportunity for self-expression.
12. Conquer fear or, speaking before an audience.
13. Learn to project voice.
14. Practice clear annunciation and voice control.
15. Improve diction.

16. Improve listening skills
17. Increase ability to perform in other classes

B. Suggestions for Introducing and Motivating the Unit

1. Have students recall personal situations in which they had to speak in front of a group (class), and discuss it.
2. The teacher can list types of speeches and the students can suggest the occasions at which that type would be appropriate.

C. Required Material

1. Background information for formal speaking
2. Types of formal speeches

D. Suggested Activities

1. Give class background information for formal speaking.
2. Discuss the different types of speeches and the occasions in which they can be used.

a. Extemporaneous Speeches

b. Impromptu Speeches

c. Prepared Speeches

d. Expository Speeches

e. Demonstration Speeches

f. Speeches for Special Occasions

3. Have students prepare some of the following types of speeches:

a. Making Announcements

- (1) Announcing Student Council Meeting
- (2) Announcing an assembly program
- (3) Announcing the sale of items at school
- (4) Other announcements of special events

b. Speeches of Courtesy and Special Occasions

- (1) Speech of introduction
- (2) Speech of tribute and eulogy
- (3) After-Dinner speech

c. Welcome Speeches and Responding to a Welcome

- (1) Reception for a distinguished visitor
- (2) A school assembly in honor of a new principal

d. Directions for baking a cake

e. Directions for making a kite

E. Audio-Visual Aids

1. Transparencies -- "Basic Speech"
2. Films -- "Public Speaking: Movements and Gestures"
3. Tape recorder to be used for taping students' speeches for playback later
4. "How to Prepare a Speech," Society for Visual Education
5. "Planning Your Talk," McGraw Hill
6. Charts on steps for preparing speeches

F. Resource Material

1. Books
 - a. The New American Speech, Chapters VIII, IX and X
2. Newspapers and Magazines in the Media Center
 - a. U.S. News and World Reports
 - b. Time
 - c. Look
 - d. Life
 - e. Co-Ed
 - f. Boys' Life
 - g. Newsweek
 - h. Magazine section of the New York Times
 - i. Others

G. Strategies for Evaluation

1. Speeches which have been prepared and presented to class
2. An improvement in speaking situations as noted by tapes of student speeches and teacher observation

3. Have students use evaluation sheets to evaluate each other.

UNIT VI. DISCUSSION

A. Instructional Objectives

The student will:

1. Understand the elements of a good discussion to the extent that he can use them as criteria for evaluating an example.
2. Understand the value of the practical application of discussion in a democracy to the extent that he can discuss several instances of its current use.
3. Learn to apply discussion principles to problems both personal and social to the extent he can suggest several topics for discussions.
4. Understand the qualifications and responsibilities of a leader to the extent that he can evaluate the performance of a leader.
5. Understand the qualifications and responsibilities of a leader to the extent that he can evaluate the performance of a group.
6. Understand the steps in the discussion to the extent that he can identify them in a discussion.
7. Understand the definition of discussion, between discussion and conversation, speech-making and debate as measured by teacher tests.
8. Understand the criteria for selecting problems to be discussed to the extent that he can evaluate the desirability of a topic for a particular group.
9. Understand the appropriate steps in adequate preparation to the extent that he can utilize them in his discussions.
10. Understand the principles and values of evaluation to the extent he can give constructive criticism tactfully and will himself benefit from constructive criticism.
11. Understand the value of discussion to the extent he can apply its methods to everyday situations.

B. Suggestions for Introducing and Motivating the Unit

1. Introduce the unit by having students list occupations in which discussion is essential.

2. Select some current school problem, state the problem and suggest some possible solutions to it.
3. Have students watch a television discussion program and report to the class what they observed.

C. Required Material

1. Definition of discussion

a. Specifically

- (1) A planned, but relatively informal meeting in which those who attend are invited to join purposeful talk about a topic of problems of common interest, under the guidance of a leader, chairman, or moderator.
- (2) A co-operative process in which a group exchanges and evaluates ideas and information about a mutual problem in order to understand or solve that problem.

b. By its elements

- (1) Planning
- (2) Informality
- (3) Participation
- (4) Purpose
- (5) Leadership

c. By its types

- (1) Round table discussion
- (2) Panel discussion
- (3) Symposium
- (4) Lecture forum
- (5) Group dynamics

2. Characteristics of a good discussion

a. Values and limitations

(1) Values

- (a) Supplements solitary thought
- (b) Utilizes investigative techniques
- (c) Utilizes learning techniques
- (d) Has social value

(2) Limitations

- (a) Imposed by persons
- (b) Imposed by method

- (c) Imposed by matter
- (d) Imposed by time

b. Types of problems

- (1) Problems of fact
- (2) Problems of value
- (3) Questions of policy

c. Qualifications and responsibilities of the participant

d. Qualifications and responsibilities of the leader

3. Steps in the discussion method

- a. Locating and defining the problem
- b. Investigating the problem
- c. Examining suggested solutions
- d. Choosing the best solution

4. Preparation for discussion

- a. Research of problems: reference books, periodicals, digests, etc.
- b. Criteria for selecting problems to be discussed
 - (1) Related to the topic
 - (2) Related to the group

5. Evaluation of a discussion

D. Suggested Activities

- 1. Have each student bring to class five discussion questions concerning school, local, state, national and world affairs.
- 2. Have the students listen to television and radio programs of relevance. (Meet the Press)
- 3. Have a class discussion about the approach one should take in solving problems of politics, economics, and schools.
- 4. Give the class information concerning a certain subject and let them discuss it in an open-classroom discussion.
- 5. Have a serious, impromptu class discussion on a national or local topic.
- 6. Have the students listen to a discussion and record descriptive data (for example, how were the chairs arranged?)

7. Have the students observe a television discussion group and evaluate one individual participant in terms of his qualifications and responsibilities.
8. Have the students evaluate the moderator of a television discussion group in terms of his qualifications and responsibilities.
9. Prepare a list of questions which the students must answer by using sources in the library.
10. Assign a group to discuss the history of discussion emphasizing its practical value.
11. Ask a community leader to speak to the class on the importance of discussion.
12. Have a class discussion on the differences between discussion, conversation, speech-making, and debate.
13. Conduct a class discussion of the sources of problems in school and community life.
14. Have members of each discussion group as well as the audience evaluate the discussion verbally and on paper.
15. Let the students discuss the qualities of a good political candidate.
16. Let the students have a round table discussion of a topic like "Should the legal age for required school attendance be changed?" or "Should junior high students go steady?"

E. Audio-Visual Aids

1. "Discussion in a Democracy," Coronet Films
2. Chart showing "The Six Steps of Straight Thinking," THE NEW AMERICAN SPEECH, pg. 190.
3. "How to Conduct a Discussion," Encyclopedia Britannica
4. "Group Discussion," McGraw-Hill

F. Resource Material

1. Hibbs, Speech for Today, Chapter 5.
2. Hedde, New American Speech, Chapter 12.
3. Lansler, Creative Power Through Discussion.
4. Eubank and Auer, Discussion and Debate.
5. Robinson and Lee, Speech in Action, Chapter 13.

G. Strategies for Evaluation

1. Ask the students to list, out of their own experiences, the qualities and attitudes that help make certain individuals strong or weak members of a discussion group.
2. Have the students observe a discussion group focusing attention upon the development of the topic and evaluate the discussion in terms of the steps in the discussion method.
3. Have students select a topic and decide which type of discussion would best suit that problem and explain why.
4. Divide the class into discussion groups of five and assign a different type of discussion to each group. Have the students select their own topic for discussion and their leader. After sufficient time for research, have each group present its discussion.

UNIT VII. NEWS BROADCASTING

A. Instructional Objectives

The student will:

1. Work toward critical listening and visual observation of newscasts.
2. Participate in individual and team work in writing commercials and newscasts.
3. Strive for group unity.

B. Suggestions for Introducing and Motivating the Unit

1. Listen to three of four newscasters on radio or television. For each one of them, report to the class on these points:
 - a. How many news items did he present?
 - b. How many items concerned events that were international, national, regional, local, sports, miscellaneous?
 - c. Were all of the events in the groups above presented together?
 - d. In what order were the groups and items arranged?
 - e. How much time was devoted to each item? To each group?

- f. Did the newscaster's language or news style vary for items or groups?
 - g. How did his treatment of the news differ from that of other newscasters who presented the same items?
 - h. How did he make a transition from one item to the next?
 - i. How did his news report differ from the same story in the newspaper?
2. Visit a radio or television studio. Ask the engineer to show and explain the types of microphones the studio uses. If possible, test the results at various positions and distances.

C. Required Material

1. Critical listening skills
2. Creative writing
3. Group participation
4. Definitions of broadcasting terms

D. Suggested Activities

1. Have students work in class on a 30 second commercial. Answer who, what, when, why, where and how questions for a complete commercial. Emphasize salesmanship, enthusiasm, time.
2. Discuss with the rest of the class the broadcasters to whom you listened. Then, together, answer the following questions:
 - a. Who do you think is the best newscaster available on your radio or television set? Why?
 - b. What are the characteristics of the material and the style of presentation of the newscasters you believe to be best?
 - c. What constitutes a good organizational pattern for a radio or television news program?
3. Have students grouped into 5 man newscast teams to write:
 - a. 1 - 30 second commercial
 - b. 1 - minute local news
 - c. 1 minute state news

- d. 1 - 30 second commercial
- e. 1 minute weather
- f. 1 minute sports
- g. Sign off

*Have students use best 2 commercials from group. Have them select an M.C. for a 1 minute segment. Stress timing, creative writing, practicing as a team. Have students spend one day writing script, one day working on timing, one day practicing as a team, giving newscasts for two grades, individual and team. Give bonus seconds for scripts with perfect time. Allow 15 second leeway for total newscast.

- 4. Use video tape recorder to tape team broadcasts.

E. Audio-Visual Aids

- 1. T.V.
- 2. Stop watch
- 3. Video tape recorder

F. Resource Materials

- 1. Speak Up! MacMillan
- 2. Hedde, Brigrance, Poweu, The New American Speech.

G. Strategies for Evaluation

- 1. Student and teacher evaluation of student written commercials.
- 2. Improvement of presentation techniques.
- 3. Bring to class an example of how careless listening can corrupt or change meaning and have harmful results. Explain techniques for improving careless listening habits.

UNIT VIII. INFORMAL SPEAKING - APOLOGIES AND CONGRATULATIONS

A. Instructional Objectives

The student will:

- 1. Recognize the recurrent need for common courtesy.
- 2. Demonstrate the elements of courtesy and politeness.

3. Acquire the ability to get along with family and friends.

B. Suggestions for Introducing and Motivating the Unit

Have "I'm sorry" and "congratulations" written on the board in large writing. Have students tell when they might use these in expressions.

C. Required Material

Definition and purpose of courtesy, apologies, and congratulations.

D. Suggested Activities

1. Student apologizes to his friend for not being at home when he called.
2. Student apologizes to younger family member for not taking him to a movie.
3. Student apologizes to girlfriend for breaking a date.
4. Student apologizes to parent for not being home on time.
5. Student apologizes to an older lady in the supermarket for bumping into her grocery cart.
6. Student congratulates his opponent on class officer election victory.
7. Student congratulates student actors on class play performance.
8. Student congratulates team captain on football victory.

E. Audio-Visual Aids

1. "Everyday Courtesy," 16 mm film
2. "Words of Courtesy," 16 mm film
3. "Friendship begins at Home," 16 mm film
4. 16 mm Projector and a screen

F. Resource Materials

Vanderbilt, Amy, Amy Vanderbilts New Complete Book of Etiquette, pgs. 110-111, 172.

G. Strategies for Evaluation

1. Through role playing, the student should demonstrate

ability to use apologies and congratulations.

2. The student will discuss either verbally or in written form how, when, and why courtesy should be used.

NOTE: The effectiveness of this unit depends upon complete student involvement. The teacher's instruction should be held to a minimum. The suggested activities are to be used to invoke ideas from students. If students are permitted to select and provide topics and correlated activities, they are less likely to become bored. Insist on participation.

The length of time of this unit is left to the discretion of the individual teacher. Class sizes and interests should be used as determining factors in deciding on the time of this unit.

UNITS OF STUDY
Advanced Speech

UNIT I. STORYTELLING

A. Instructional Objectives

The student will:

1. Tell a story in his own words in an expressive voice, using gestures and bodily action.
2. Have a better foundation of classic narratives as demonstrated in choices of stories used in class.

B. Suggestions for Introducing and Motivating the Unit

1. Have students listen to records of famous story tellers.
2. The teacher can tell a story to the class.

C. Required Material

1. Characteristics of good story tellers
2. Types of stories
3. Selecting stories
4. Preparing stories
5. Presenting stories

D. Suggested Activities

1. Have students spend 2 days in the Resource Center selecting stories to tell.
2. Have students read their selection several times for content, characterization, setting, climax, rising and falling action.
3. Have students practice telling the story aloud to partner.
4. Have students present story to class.

E. Audio-Visual Aids

1. Record - Hal Holbrook in Mark Twain Tonight Columbia Masterworks
2. "Dr. Heidegger's Experiment," 16 mm film

F. Resource Material

1. Short story anthologies

2. Bible stories
3. Folk stories and fables

G. Strategies for Evaluation

1. Use "Storytelling Critique" and have students evaluate each other:

Storytelling Critique

a. Story Selected

- (1) Suited to student
- (2) Good literary quality
- (3) Suited to audience and occasion

b. Analysis of Story

- (1) Purpose
- (2) Mood created
- (3) Story well thought out
- (4) Pointed climax
- (5) Good beginning
- (6) Good ending
- (7) Adequate preparation

c. Characterization

- (1) Well worked out
- (2) Well impersonated
- (3) Visible actions

d. Presentation of Story

- (1) Story was alive
- (2) Re-creation of story

e. Stage Department

- (1) Posture
- (2) Personal appearance
- (3) Attitude
- (4) Interest and earnestness
- (5) Enthusiasm
- (6) Personality

f. Interpretation

- (1) Thoughts projected to audience
- (2) Good audience response

g. General Effectiveness

- (1) Full value given to the story

(2) Audience reaction

2. Teacher evaluation of presentations

UNIT II. ORAL READING AND INTERPRETATION

A. Instructional Objectives

The student will:

1. Demonstrate application of recognizing good literature as measured by his choice of selection for interpretation.
2. Comprehend that a reader is not acting but is interpreting the written word as measured by observation in practice sessions.
3. Display a knowledge of preparing material for presentation and discovering the material's meaning in order to communicate these to the audience.

B. Suggestions for Introducing and Motivating the Unit

1. Begin the unit by listening to records of good oral interpretation
 - a. "The Highway Man"
 - b. "Desiderata"
 - c. "Wind in the Willows"
2. Teacher reads examples of forms of literature
 - a. Poetry
 - b. Drama
 - c. Prose

C. Required Material

1. Definition of oral interpretation
2. Values of oral interpretation
 - a. To gain confidence in reading aloud
 - b. To learn to prepare material for communication
 - c. To increase the reader's appreciation of all literature
 - d. To build values acquired through discovering the finest ideas and emotional sensitivity in literature

3. Forms of literature

- a. Poetry
- b. Prose
- c. Drama from the written page
- d. Original monologues

4. Preparation of material

- a. Selection
- b. Analysis
- c. Familiarization

5. Delivery of the oral reading

- a. Prepare introduction
- b. Utilize proper mechanics for effective presentation

D. Suggested Activities

- 1. Literature grows out of and reveals such moods as gaiety, sorrow, passion, despair, and humor. Add to this list 10 or 15 other emotions. For each of ten emotions in the list, find a piece of prose or poetry that expresses that emotion.
- 2. Select a brief article or poem that expresses some common feeling well. Practice it by using a tape recorder and criticize self.

E. Audio-Visual Aids

- 1. "God's Trombones," James Weldon Johnson, Record.
- 2. Records of authors reading own poems
- 3. "Reading Poetry: Anabel Lee," 16 mm film narrated by Lorne Greene
- 4. "Reading Poetry: Mending Wall," 16 mm film
- 5. "Reading Poetry: O Captain, My Captain," 16 mm film

F. Resource Material

- 1. Speech in Action, Chapter 1, Part II.
- 2. The New American Speech, Chapter 16.
- 3. Speak Up! Adams, Polluck

G. Strategies for Evaluation

1. Read a selection to class and discuss use of sounds, rhythm, rhyme, images, emotions, etc.
2. Choose one sentence and read aloud, varying emphasis in order to vary the meaning.

UNIT III. VOICE AND DICTION

A. Instructional Objectives

The student will:

1. Gain a basic knowledge of the human speech mechanism.
2. Differentiate between an acceptable and unacceptable speaking voice by demonstrating examples of both.
3. Demonstrate a voice quality different from his own normal voice.
4. Volunteer observations of vocal variations found in a selection.

B. Suggestions for Introducing and Motivating the Unit

1. Have the students listen for examples of different types of voices and describe qualities (good and bad) they hear.
2. Listen to several recordings of the same selection; compare the various readers' phrasing.

C. Required Material

1. Charts showing parts of human speech mechanism
2. Vowel sounds
3. Consonant sounds
4. Pronunciation
5. Articulation

D. Suggested Activities

1. A brief introduction using transparencies should call the students' attention to the many parts of the speech apparatus.
2. Have the students list on the chalk board names of T.V. personalities who demonstrate good vocal qualities as well as those who have capitalized on their vocal imperfections.

a. Pleasing Voices

- (1) Chet Huntley
- (2) Bill Cosby
- (3) Leslie Uggams

b. Imperfect Voices

- (1) Phillis Diller
- (2) Mr. Magoo
- (3) Jimmy Durante

3. Play a recording that presents opportunity for hearing such as vocal variations as breathiness, nasality, vocal pauses, shrieks, etc.
4. Demonstrate the production of pure sound from the diaphragm. Have the students stand and make the same sound. If the teacher wishes, she can pursue this projection sound by having the students put their hands on their diaphragms and make the sound again. (The students can be challenged to project as loudly as possible by such statements as "Let's see if we can be heard all over the school.")
5. Each student will draw a caricature or face for which he will be able to demonstrate an appropriate vocal quality. (An interested group may expand this to a puppet show.)
6. Each student records and listens to a playback of his own voice.
 - a. Practice vowel sounds with medium volume and with maximum volume. Do not let the tone waver, it must be steady through.
7. Have students find the highest and lowest notes to sing without strain.
8. Have the students to count four or five full tones above the lowest level. This will be the optimum pitch.
9. Articulation Drill:

Tongue Twisters for Lazy Lips and Lazy Tongues

- a. Many modern men mention the matter.
- b. Around the rugged rock the ragged rascal ran.
- c. A big black bug bit a big black bear.
- d. Peter Piper picked a peck of pickled peppers.
- e. She sells sea shells on the sea shore.
- f. She set out six long slim silver saplings.

- g. The sinking steamer slowly sank.
- h. Lanky Lawrence took his boss a lobster. Where is now the lobster Lanky Lawrence took his boss?
- i. Theophilus Thistle the successful thistle sifter stuck three-thousand thistles through the thick of his thumb. If Theophilus Thistle stuck three-thousand thistles through the thick of his thumb see that thou in sifting a sieve of unsifted thistles stick not three-thousand thistles through the thick of thy thumb.
- j. The sea ceaseth and sufficeth us. Better buy better rubber baby buggy bumpers.
- k. National Shrophshire Sheep Association. A soldier shot a soldier through the shoulder.
- l. Betty Botta bought some butter. "But", said she, "This butter's bitter. If I put it in my batter it will make my batter bitter; but a bit of better butter will make my batter better".

E. Audio-Visual Aids

- 1. Your Voice 36-3-1, 11 min. BW
- 2. Transparencies
- 3. Bulletin board
- 4. "The Tell-Tale Heart", Vincent Price, record.
- 5. Basil Rathbone reading selections from Edgar Allan Poe
- 6. Art Materials
 - a. Socks
 - b. Paper sacks
 - c. Stick puppets
- 7. Tape recorder
- 8. Piano
- 9. Zyllophone
- 10. Pitch pipe

F. Resource Material

1. New American Speech, Voice Diction Chapter.
2. Speak Up! pg. 404-444.

G. Strategies for Evaluation

1. List and discuss parts of human speech mechanism.
2. Read a short speech displaying a firm grasp of good vocal qualities.
3. Demonstrate on tape or in front of the class appropriate vocal qualities of a selection chosen by the teacher.

UNIT IV. PLAY PRODUCTION

A. Instructional Objectives

The student will:

1. Display knowledge of the actor's art by creating a character in a selected one-act play.
2. Evaluate drama as a form of literature.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion of T.V., live productions in the community, and motion pictures.
2. Class discussion of differences in the several media.
3. Students tell of performance experiences they have had in church plays, programs in elementary school, etc.

C. Required Materials

1. Glossary of drama and production
2. Pictures of productions
3. Play scripts - a large variety of one act plays and several 3-act plays

D. Suggested Activities

1. Discuss modern actors.
2. Assign selected T.V. shows for students to observe.
3. Discuss basic principles of "method" acting

4. Discuss the 5 "-ations" of acting - Concentration, imagination, observation, characterization, and motivation.
5. Discuss how to analyze a character.
 - a. What the character says about himself
 - b. What other characters say about him
 - c. What he says to others
 - d. What others say to him
 - e. Physical description given in script
6. Have several days of reading scripts aloud and silently
7. Take students to see professional show

E. Audio-Visual Aids

1. Selected T.V. shows or motion pictures
2. Video tape recorder

F. Resources

1. The Stage and School
2. Speech in Action
3. Acting is Believing
4. Speech for Today, Chapter 18.

G. Strategies for Evaluation

1. Assign each student a role in a play. Allow rehearsal time for each play. Have student work out costumes and simple props. Present each "production" to the class or video tape scenes.
2. If possible, present a production for assembly. Otherwise, invite English classes in to see performances.

UNIT V. THEATRICAL MAKEUP

A. Instructional Objectives

The student will:

1. Demonstrate knowledge of theatrical makeup through the application of such.
2. Create a character through theatrical makeup.

B. Suggestions for Introducing and Motivating the Unit

1. Begin the unit by discussing the aesthetic values of makeup
 - a. Makeup helps to visibly establish character
 - b. Makeup helps the actor to emotionally create character
2. Show "before" and "after" pictures of theatrical makeup
 - a. Peter Falk's "Joseph Stalin"
 - b. Hal Holbrook's "Mark Twain"
 - c. Bette Davis' "Apple Annie"

C. Required Material

1. Knowledge of basic rules of makeup
 - a. Every shadow needs a highlight
 - b. The face contains all colors
 - c. Makeup should be mixed in the palm of the hand
 - d. All skin that shows must be covered with makeup
 - e. Work with the true contours of one's face
2. Knowledge of varieties of available makeup
 - a. Paint
 - (1) Sticks
 - (2) Tubes
 - (3) Liquid
 - b. Powder
 - c. Applicators
 - (1) Brush
 - (2) Pencil
 - (3) Powder Puffs

D. Suggested Activities

1. Design of workable makeup chart
2. Application of corrective makeup
3. Application of old age makeup
4. Application of fantasy makeup

E. Audio-Visual Aids

1. Posters showing makeup techniques
2. Color charts

3. Pictures of stages of makeup application

F. Resource Material

1. Speech in Action, Chapter 10 Part II.
2. Max Factor makeup booklet

G. Strategies for Evaluation

1. Select a character from a play and apply the makeup on a classmate.
2. Demonstrate use of various types of makeup materials.

UNIT VI. STAGE TERMS

A. Instructional Objectives

The student will:

1. Identify common stage terminology.
2. Apply stage terminology through actual demonstration.

B. Suggestions for Introducing and Motivating the Unit

Discuss how every trade and profession has its own "lingo".
Mention some terms students have heard on T.V.

C. Required Materials

1. Glossary of terms
2. Comedy and tragedy masks
3. Diagrams of stage areas

D. Suggested Activities

1. Provide the student with a glossary of theatrical words and phrases such as claque, greenroom, arena staging, apron, flies, etc.
2. Discuss terms and apply when possible to something students are familiar with for example: arena staging in the Flip Wilson Show.
3. Place several students on the stage or platform and have them follow simple stage directions.
4. Present some interesting historical facts in connection with origin of comedy and tragedy masks, up and down stage (raked stage).

5. Study list of stage terms, divide class into two teams, and let each side take turns defining them.

E. Audio-Visual Aids

1. Charts showing how stage terms apply to stage areas.
2. Photographs of productions

F. Resource Material

1. The Stage and the School
2. Speech in Action

G. Strategies for Evaluation

1. Demonstrate understanding of stage terms by following simple stage directions.
2. Label areas of stage on a pre-prepared chart.

UNIT VII. PLAYWRITING - ORIGINAL PLAYS

A. Instructional Objectives

The student will:

1. Recognize elements found in properly constructed play
2. Write a one-act play

B. Suggestions for Introducing and Motivating the Unit

1. Read several short plays concentrating on form.
2. Discuss the usage of appropriate language.
3. Role play to learn dialogue.

C. Required Material

1. Playwriting terminology
2. Characterization analysis
3. Outlines of plots

D. Suggested Activities

1. Divide into groups of three and four to write a play of at least three scenes and three characters.
2. Make improvements on play

3. Read aloud and have class critique
4. Cast play from class members
5. Produce play using video tape if available

E. Audio-Visual Aids

1. Video tape recorder
2. Monitor

F. Resource Material

1. Various play scripts .
2. Various short stories

G. Strategies for Evaluation

The finished play should be critiqued by the class as well as the teacher.

SPEECH I-II

A TENTATIVE CURRICULUM GUIDE FOR

SPEECH I & II - GRADES 9 - 12

SPEECH I

RATIONALE

Courses in speech are based primarily on the principle that an individual must communicate daily with others; the effectiveness of this communicative process may be a determining factor in the ultimate success of the individual in any endeavor. Only through knowledge and practice of the fundamentals of good speech can the student improve his speaking ability.

It is hoped that a student in speech classes will also develop intelligent listening, deepened appreciation of literature, more mature reflective thinking and responsible participation in group activities.

Thus, speech is intended to help the pupil to become a more effective person as a communicator of ideas, both during his school career and for the rest of his life.

EDUCATIONAL OBJECTIVES

The student should be able to:

Display a comprehension of the role of oral communication in business and professions, and in the functioning of a democratic society as measured by class discussion.

Learn and practice the fundamental principles of speaking and listening which enable a person to function effectively, honestly and happily in human interaction.

Develop an understanding of speaking and listening which enable a person to function effectively, honestly and happily in human interaction.

Display a comprehension of speaking and listening as forms of social behavior in which both speaker and listener have definite responsibilities and obligations to the social group as measured by observation of class discussions.

Display a comprehension of effective use of the component elements of speech: Thought, oral language, voice and articulation, appropriate use of body, including gestures and facial expression as measured by observation of classroom speaking situations.

Display a value for sincere, courteous, cooperative, critical, and creative thinking in all speaking and listening situations as measured by practice speaking situations.

Display a comprehension of character and ethical standards as manifested by the speaker's acceptance of his responsibility to speak the truth and present materials honestly and by the listener's acceptance of his responsibility to evaluate what he hears and to reject the spurious and dishonest as measured by classroom discussions and other practice speaking situations.

UNITS OF STUDY

UNIT I. THE NATURE OF SPEECH, INTRODUCTION AND ORIENTATION

A. Instructional Objectives

The student will:

1. Display a value for the power and influence of good speech as measured by observation in practice speaking situations.
2. Display a knowledge of what should constitute a definition of speech as measured by teacher tests.
3. Display a comprehension of the place of speech in a democracy as measured by teacher's tests.

B. Suggestions for Introducing and Motivating the Unit

Begin the unit with a discussion of a quotation by Pericles, Quintilian, Aristotle, etc.

C. Required Material

1. Definition of speech
 - a. Speech is the expression or communication of thoughts and feelings by spoken words, vocal sounds, and gestures.
 - b. Speech is the oral communication of ideas in order to secure a response from other people.
2. History of speech
3. Qualities of speech
4. Values of speech to the individual
5. Basic speech informal skills
 - a. Introductions
 - b. Conversations
 - c. Interviews

D. Suggested Activities

1. Discuss good speech as having the power to replace the gun and ax as a means of problem solving. Cite examples from everyday life.

2. Express differences as to whether animals other than man can speak. Evaluate differences of opinion as to which came first--thought or language. Ask the pupil to express himself freely on what he considers included in the word "speech".
3. Consider the meaning of "freedom of speech," having the pupils justify freedom of speech as one of the four freedoms for which we fought. Exchange ideas as to whether or not there is a limit to which freedom of speech may be carried. Consider whether the average American citizen has occasion to express himself more frequently in speech or writing.
4. Have the students prepare a short introduction of the person sitting next to him.
5. Have the students make a list of the people he knows personally whose occupational success is at least partly dependent on their success with speech. Compare and discuss in class.
6. With someone in the class as your partner, demonstrate how to start a conversation with the person you have just met. Make up the setting.
7. Have the students divide into pairs to practice the procedures for making introductions by introducing:
 - a. A young man to a young lady
 - b. Two girls to each other
 - c. A classmate to your teacher
 - d. One group to another
 - e. A friend to your mother
8. With a partner or partners, have students demonstrate telephone techniques in each of the following situations. Each conversation should last 3 minutes.
 - a. Invite a friend to a party.
 - b. Report a fire.
 - c. Make an appointment with the doctor.
 - d. Ask a friend what the English assignment is tomorrow.
 - e. Order a blouse from the local store.
 - f. You have found an item of value and call the owner who has advertised it as lost.

9. Choose members of the class to be employees and others to be applicants, and use the following situations to stage job application interviews. The ones playing employees must know the qualifications necessary for the job while the applicants must be quite enthusiastic about wanting the job.
 - a. Druggist - soda fountain clerk
 - b. School superintendent - school teacher
 - c. Businessman - secretary
 - d. Retail store manager - selling clerk
 - e. Summer camp director - camp counselor
 - f. Construction manager - construction worker
10. Have the students write a paper on the values a fundamentals speech course will have for them.

E. Audio-Visual Aids

1. Exchanging greetings and introduction
2. Everyday courtesy
3. Films on communication

F. Resource Materials

1. Hibbs, Speech for Today. Chapters 1-2, 13.
2. Elson, The Art of Speaking. Chapters 1-3, 5, 19.
3. Hedde, The New American Speech. Pages 3-12.

G. Strategies for Evaluation

1. Oral critiques
2. Written critique sheets

UNIT II. LISTENING

A. Instructional Objectives

The student will:

1. Display a comprehension of the values of good listening as measured by observations and teacher tests.
2. Demonstrate application of the skill in effective listening as measured by practice listening situations.

3. Display an application of good note taking as measured by checking note books.
4. Display a good listening habit through the use of proper attitudes, thoughts, bodily actions as measured by observation in practice sessions.

B. Suggestions for Introducing and Motivating the Unit

Have students become aware of sounds by putting heads on desks and concentrating on all the sounds they can hear and then listing them, or listening to a record and then recognizing all the sounds.

C. Required Material

1. Definition of listening

- a. The counterpart of speaking
- b. Attachment of meaning to what we hear
- c. Demands proper attitudes, clear thinking, and appropriate bodily actions from the listeners

2. Types of listening

a. Appreciative

- (1) Enlarges experience
- (2) Increases awareness
- (3) Improves standards of judgement
- (4) Increases opportunities for recreation

b. Informative

- (1) Increases the store of facts
- (2) Increases the store of opinions
- (3) Increases the knowledge of sources of facts and opinions
- (4) Increases the opportunity to grow intellectually and socially

c. Critical

- (1) Increases the knowledge of thought processes
- (2) Increases the ability to make sound judgements
- (3) Furnishes a competency in recognizing basic propaganda techniques

3. Developing good listening habits

- a. Decide upon a specific purpose for listening.
- b. Become an active part of the communicative situation.

- (1) Assume the proper attitude by cooperating with speaker, avoiding practice of pre-judging, etc.
- (2) Apply the proper thought habits, such as grasping main ideas and noting the subordinate details, etc.
- (3) Assume appropriate bodily actions by maintaining an effective posture, taking careful notes, and making appropriate reactions.

4. Characteristics of good and bad listeners

a. Good

- (1) Assume all subject and knowledge useful
- (2) Undivided attention
- (3) Listen for ideas not facts
- (4) Relate materials to themselves
- (5) Wide experience in listening experiences

b. Poor

- (1) Become quickly uninterested
- (2) Have attention divided
- (3) Little experience in listening
- (4) Usually hear but fail to listen

5. Effective note-taking

a. Be physically and mentally ready

b. Be flexible

c. Procedure

- (1) Notes should emphasize main ideas
- (2) Make note of main idea with supporting ideas under them
- (3) Note any other relevant idea or information
- (4) Develop system of numbering and identification
- (5) Maintain order
- (6) Outline notes

6. Checklist of improved listening

- a. Courtesy is part of listening
- b. Practice following directions
- c. Notice sequence of ideas
- d. Identify cause and effect

- e. Weigh accuracy of what is said
- f. Pick out important ideas
- g. Be selective about information to be remembered
- h. Use spare time effectively
- i. Hear implications and meanings of the tone expressed by voice
- j. Respond to challenge
- k. Give speaker full visual attention

D. Suggested Activities

1. Have a class discussion on comparing listening with reading. Which is more difficult? Which is used more throughout life?
2. Present, either directly or by use of recording, several short examples which call for appreciative, informative, and critical listening. Have pupils note the differences.
3. Have each student prepare a written critique on two recorded speeches played to them in the classroom. One speech should contain faults in organization, voice, attitude, etc.. The other should be an example of a good speech. Good notes should be taken on the reports and turned in with the final paper.
4. Have the class listen to a highly emotional speech which presents a point of view opposite to that held by the majority of the students. If possible, the students should be mildly disturbed by the speech. Ask for written reports on what was said, followed by oral reports. Have the students compare what was said.
5. Bring a speech record to class. After playing it, lead a class discussion about the type of listening and the listening skills that were involved.
6. Have each student prepare a speech of demonstration or direction.

E. Audio-Visual Aids

1. Radio
2. Records on listening skills

F. Resource Materials

1. Hibbs, Speech for Today, Chapter 3.
2. Schacter, Understanding Ourselves.
3. Lamars, The Speech Arts.
4. Hedde, The New American Speech, Chapter 7.
5. Robinson, Lee. Speech in Action, Chapter 3.

G. Strategies for Evaluation

1. Listening test over story or record
2. Oral critiques
3. Written critiques of student speeches

UNIT III. VOICE AND ARTICULATION

A. Instructional Objectives

The student will:

1. Display a working knowledge of the mechanism of speech.
2. Display a value for possessing a pleasing voice as measured by observation.
3. Display an improvement in the use of respiration, phonation, resonance, articulation, and pronunciation as measured by observation of student's reading practice sheets.
4. Display a knowledge of the sounds in the English language as measured by teacher tests.
5. Display a comprehension of the qualities that constitute good diction as measured by teacher tests and observation.

B. Suggestions for Introducing and Motivating the Unit

1. Discuss what constitutes a pleasing voice.
2. Have students listen for examples of different vocal qualities; tape and bring to class.

C. Required Material

1. Qualities of the Effective Voice
 - a. Variety of pitch

- b. Adequate loudness
 - c. Articulation
 - d. Quality
 - e. Variety of rate
 - f. Pronunciation
2. Speech mechanism and the production of sound
- a. Breathing
 - (1) Involves controlling flow of air from lungs through vocal folds to produce sound.
 - (a) Causes vibration of folds
 - (b) Anatomical structure and function of each in breathing
 - 1) Mouth, nasal passages, pharynx
 - 2) Trachea and bronchi
 - 3) Lungs
 - 4) Ribs
 - 5) Muscles - Abdominal and Diaphragm
 - (2) Type of breathing for speech
 - (3) Getting more air in lungs and using it longer periods of time
 - b. Phonation
 - c. Basic factors of sound
 - (1) Pitch
 - (2) Quality
 - (3) Time
 - (4) Loudness
 - (5) Resonance
 - (6) Articulation
 - (7) Variety in the voice
 - (a) Rate
 - (b) Pitch
 - (c) Volume
 - (d) Quality

D. Suggested Activities

1. Assume an easy standing position, but not against the wall, weight on the balls of the feet, chin in, chest up though

not held rigid. Place the hands across the stomach with the finger tips touching at the position four inches below the end of the sternum. Breathe easily and quietly, feeling the expansion in front and at the sides. Take care to see that the upper portion of the chest remains passive and relaxed.

2. Take a full breath, avoiding undue strain or tension, especially in the throat, and count from one to twenty at a rate of slightly more than two counts per second. Bearing in mind the points discussed above, give special attention to such ones as two, three, four, and six. Maintain a quiet, conversational volume.
3. Read the following selection in one breath, observing a normal conversational tempo and paying attention to tone, articulation, and interpretation.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

4. Have the students prepare a brief speech of introduction to a three minute oral reading to be taped working on voice and articulation.
5. Have the students present a two minute reading demonstrating variety of pitch.
6. Have the students prepare a two minute reading demonstrating variety in intensity.
7. Have the students present a brief talk demonstrating understanding of lack of resonance or exaggeration of one kind of resonance.
8. Have the students prepare a brief talk demonstrating all the aspects of variety in the voice.
9. Have the students determine their optimum pitch in the class.
10. Have each student practice what he has learned in this unit--abdominal breathing, breath control, and vocal variety, as he reads one poem.
11. Have each student compile a list of words he habitually mispronounces. Have him choose a word to work on each day until he goes through the list.
12. Have the students listen to well-known television personalities. Listen to the voice and write a short report describing the vocal qualities, as shown by these speakers.
13. Have each student practice a list of tongue twisters which test their voice and articulation.

14. Have the students make a list of professions where a good voice is an absolute necessity.
15. Pronounce "oh" in the following ways by using pitch and range.
 - a. Mild surprise
 - b. Great surprise
 - c. Polite surprise
 - d. Marked indifference
 - e. Disappointment
 - f. Pity (the poor thing)
 - g. Disgust
 - h. Sarcasm
 - i. Pleased surprise
16. Portray the following meanings by using pitch and range.
 - a. Oh he did? (Surprise)
 - b. Oh he did! (A threat; you'll see about that)
 - c. Oh he did! (Fear)
17. Have each student deliver a speech of personal experience.

E. Audio-Visual Aids

1. Use tape recorder to record reading showing what student has learned about voice and articulation.
2. Radio

F. Resource Materials

1. Virgil A. Anderson, Training the Speaking Voice.
2. New York Oxford University Press, 1961.
3. Larson, Communicating Effectively Through Speech.
4. Fields, Voice and Diction.
5. McBurney, The Art of Good Speech.
6. Foran, Public Speaking Made Easy.
7. Hibbs, Speech for Today, Chapter 19.
8. Robinson, Lee. Speech in Action, Chapters 8, 9, 10.
9. Hedde, The New American Speech, Chapters 5 and 6.

G. Strategies for Evaluation

1. Oral critiques

2. Written critiques of individual speeches
3. Student analysis of problems of voice and articulation

UNIT IV. BODILY ACTION

A. Instructional Objectives

The student will:

1. Overcome the common problems of bodily action and gestures as measured by observation.
2. Use bodily action more effectively to enhance speaking ability.
3. Display a development of ease, freedom and meaningful bodily movements and gestures as measured by observing the student in a speaking situation.
4. Display a comprehension of the nature of stage fright as measured by observing the student in speaking situations.

B. Suggestions for Introducing and Motivating the Unit

Introduce the unit by having the class write 10-15 moods, feelings or emotions on the board. Then have them divide into twos to practice three of the moods, etc. on each other. Then have them do the expressions for the class with the class guessing which mood they are expressing.

C. Required Material

1. Definition of physical communication or bodily action
 - a. The visible elements or symbols of speech coming from the speaker's person that acts to supplement and reinforce the oral language used.
 - b. Divided into eye contact, facial expression, the body, and gestures.
 - c. Should be taught as a response to thinking, feeling, and proposing.
2. Importance of bodily action
 - a. Empathy--what the muscles of one person do at the muscles of another who is watching him.
 - b. The body must reflect the speaker's feelings as well as the voice or the ideas will not come across.

- c. The best bodily action is the one that goes unnoticed by the listener it fits so well with the vocal communication.

3. Eye Contact
4. Facial Expression
5. The Body - posture
6. Gestures
7. Stage fright

D. Suggested Activities

1. Have the student do a pantomime for the class and have the class guess what the student is trying to convey.
2. To test for good posture - squat, place hands on your knees and rotate. If you do it easily without falling over, then it is a good stance.
3. Have the students each give a short reading and afterwards have the class comment on the physical communication.
4. Observe several speakers in person or on television and analyze their visible action by the one criterion of effectiveness.
5. Observe one or more speakers in person or on television and note examples of the three different kinds of gesture. Write up the observation.
6. Describe with gestures the size and shape of an apple, the height of your father, the size of this book, the way to throw a ball, how to hold a golf club, how to swing a bat, how to use a table fork, the way to sight a gun, how to light a match, how to shave, how to powder your face, and the way to dial a telephone.
7. For freedom of communicative bodily activity, plan and tell a complete story without words.
8. Together with some classmates present a skit without words.
9. Prepare a charade with each syllable in a word or each word in a title represented by some dramatic action.
10. Speak the following sentences with visible action. Remember your purpose is simply to communicate effectively.

- a. On one side sat all the men, and on the other the women.
- b. Mankind must make its choice: either peace with freedom or war with the gradual destruction of all rights.
- c. "Why you rat! I could knock your teeth out!"
- d. This is where we grew the roses, and over there the marigolds.
- e. "When he came out of the water, immediately he saw the heavens opened and a voice came from heaven, 'Thou art my beloved Son; and in thee I am well pleased.'"
- f. Be he wise or foolish, the law's the law.
- g. Why I wouldn't hurt a baby.
- h. Stop, thief!
- i. You're a liar!

E. Audio-Visual Aids

1. "Public Speaking: Movement & Gesture," Coronet Films.
2. Video Tape to tape examples of student gestures.

F. Resource Materials

1. Hibbs, Speech for Today.
2. Eisenson, Basic Speech.
3. Larson, Communicating Effectively Through Speech.
4. Hedde, The New American Speech, Chapter 4.
5. Robinson, Lee. Speech in Action, Chapter 11.

G. Strategies for Evaluation

1. Oral critiques after each presentation
2. Written critiques of presentations of students
3. Have students perform a pantomime with the class guessing what is being conveyed.

UNIT V. PREPARATION AND DELIVERY OF SPEECH

A. Instructional Objectives

The student will:

1. Display a knowledge of effective planning and outlining for all types of speeches as observed in giving speeches.
2. Evaluate his own speeches and those of others.
3. Demonstrate a knowledge of good speech construction in order to achieve clear, effective communication of ideas as observed in his speeches.
4. Display a knowledge of audience analysis and its importance.
5. Demonstrate an application of the criteria to use in the selection of the speech topic or subject as observed in the presentation of his speech.
6. Display a comprehension of the relationship between main ideas and subordinating ideas and apply this knowledge to speeches.
7. Display an acceptable and effective style of speaking as measured by the observations of his speeches.

B. Suggestions for Introducing and Motivating the Unit

Begin the unit with a discussion such as the following:

Have a group of five students discuss for the class what kinds of speech subjects would appeal to the following and why:

1. 10 year old boy
2. A high school senior
3. A young mother
4. A businessman
5. A beginning secretary
6. A college student

C. Required Material

1. The value of preparation

2. Preparation for speaking

- a. Analyzing your audience
- b. Choosing a subject
- c. Developing a subject
- d. Organization of material into speech construction
- e. Check list for making the speech outline
- f. Major divisions of speeches

3. Delivery of the speech

- a. Methods of delivery
- b. Methods of achieving good delivery style

D. Suggested Activities

1. Make up an introduction for a speech topic and give to the class in thirty to forty-five seconds. Let the class evaluate the activity.
2. Have the students deliver a three minute speech to be given from an outline, with them selecting the topic of interest.
3. Choose one of the following general statements and support it with as many specific illustrations, examples, and facts as you can find. Make this a two minute speech using the major divisions of a speech.
 - a. Abraham Lincoln had a great fund of humorous stories.
 - b. Smog is caused by many factors.
 - c. There have been several changes in car models this year.
 - d. There have been great achievements in space exploration since 1960.
 - e. Oceanography is an increasingly important science.
4. Hand out sheets with a scattered outline on it and have the students straighten it out for their notebook.
5. Select a speech from a famous collection, study it carefully and outline it.
6. Prepare a three minute speech to inform on the topic of choice from the students.
7. Prepare a three minute speech to persuade on a topic of the student's choice.

8. Prepare and give a two minute speech on a selected topic and find a piece of supporting data from each of the following: example, anecdote, quotation, and statistics.
9. Choose five topics that would be suitable and five that would be unsuitable for a speech to be presented to the Future Teachers Club, Parent Teachers Asso. and the 4-H Club.
10. Prepare a 3 minute speech on any topic of interest to you. Prepare three introductions for this speech, giving one with the speech and turning the other two in with your speech outline. Include a short note explaining why you chose the introduction you used.
11. Hold a class discussion on the sources of good topics for an informative speech, for a persuasive speech, for an entertaining speech, and for an inspirational speech.
12. Each student will deliver a short talk describing something or giving directions. The class will attempt to sketch a diagram from the directions given. Then the actual layout of the directions will be sketched on the board so the class can compare their work with the explanation.
13. Prepare a three minute speech in which visual aids are the main form of supporting evidence.
14. Prepare a three minute speech demonstrating how to do something.

E. Audio-Visual Aids

1. Parliamentary Procedure in Action, 16 mm film.
2. Student Council, 16 mm film.
3. Basic Parliamentary Procedure, 16 mm film.

F. Resource Materials

1. Hibbs, Speech for Today, Chapters 6-9.
2. Lomas, Speech: Idea and Delivery.
3. Monroe, Principles and Types of Speeches.
4. Forman, Public Speaking Made Easy.
5. Wallace, Fundamentals of Public Speaking.

6. Robinson, Lee. Speech in Action, Chapters 6 and 7.
7. Hedde, The New American Speech, Chapters 8, 9, and 10.

G. Strategies for Evaluation

1. Oral critiques of speeches made by students
2. Written critiques of student presentations

UNIT VI. PARLIAMENTARY PROCEDURE

A. Instructional Objectives

The student will:

1. Demonstrate an application of order in group meetings as measured by participation in practice sessions.
2. Display a knowledge of various officers so that students may become more intelligent participating members of organizations both now and as adults as measured by observation.

B. Suggestions for Introducing and Motivating the Unit

Begin the unit by having a discussion of whether or not the students use parliamentary procedure in the clubs they belong to and which parts are neglected most of all.

C. Required Material

This can be presented in lecture form, or as reports by students who have collected the information from sources recommended by the teacher.

1. Underlying principles of parliamentary procedure
2. Basic and widely accepted rule books for order
3. Officers and their duties
4. Voting
5. Typical order of business
6. Committees
7. Motions

D. Suggested Activities

1. Have different students report briefly to the class about:
 - a. The definition of quorum.

- b. The distinction between a constitution and the by-laws.
 - c. What measures should pass by majority or by plurality.
 - d. How voting is usually carried on.
2. Have the class discuss what characteristics are important for a good president, secretary, treasurer, etc.
3. Have each student write a motion and or resolution to be presented to the chosen parliamentary organization. Research the topic to be able to back it up.
4. Have the class follow the proper procedures of nominating, voting, and electing mock officers.
5. Have a practice session with the elected president presiding. Elect other officers, complete the opening agenda, proceed with regular agenda, calling upon various students acting as committee chairmen to give brief 3 minute speeches or reports on what their committee has done. Other students can present motions, resolutions, etc.
6. Have a practice organization. Have students decide what kind of organization and purpose of organization. Elect officers and decide on a governing board. The governing board is headed by the Vice-President and its purpose is to decide which topics should be discussed in class.

E. Audio-Visual Aids

1. How to Conduct a Meeting. #636(IMC), Centron Educ. Films
2. Parliamentary Procedure, Coronet Films
3. Parliamentary Procedure in Action, Coronet Films
4. Basic Parliamentary Procedure, Filmstrips, Applause Productions, Inc.
5. Parliamentary Procedure in Action, Filmstrips, Applause Productions, Inc.
6. Charts for learning types of motions, their qualifications, and precedence.

F. Resource Materials

1. Hibbs, Speech for Today, Chapter 16.
2. Cruzan, Practical Parliamentary Procedure.

3. Hall, Textbook on Parliamentary Law.
4. Robert's Rules of Order. Revised.
5. Hedde, The New American Speech, Chapter 11.
6. Robinson, Lee. Speech in Action, Chapter 14.

G. Strategies for Evaluation

1. Critique of teacher over participation in parliamentary procedure
2. Written objective and subjective tests over required material
3. Conduct mock meetings with each student having a chance to serve as chairman. Their knowledge of parliamentary procedure can be tested by their actual performance.

UNIT VII. DISCUSSION

A. Instructional Objectives

The student will:

1. Understand the elements of a good discussion to the extent that he can use them as criteria for evaluating an example.
2. Understand the value of the practical application of discussion in a democracy to the extent that he can discuss several instances of its current use.
3. Learn to apply discussion principles to problems both personal and social to the extent he can suggest several topics for discussions.
4. Understand the qualifications and responsibilities of a leader to the extent that he can evaluate the performance of a leader.
5. Understand the qualifications and responsibilities of a leader to the extent that he can evaluate the performance of a group.
6. Understand the steps in the discussion to the extent that he can identify them in a discussion.
7. Understand the definition of discussion, between discussion and conversation, speech-making and debate.
8. Understand the criteria for selecting problems to

be discussed to the extent that he can evaluate the desirability of a topic for a particular group.

9. Understand the use of reflective thinking in a discussion to the extent that he can evaluate a discussion in terms of the facts, language, and reasoning used.
10. Understand the appropriate steps in preparation to the extent that he can utilize them in his discussions.
11. Understand the principles and values of evaluation to the extent he can give constructive criticism tactfully and will himself benefit from constructive criticism.
12. Understand the value of discussion to the extent he can apply its methods to everyday situations.

B. Suggestions for Introducing and Motivating the Unit

1. Introduce the unit by having students list occupations in which discussion is essential.
2. Introduce a current school problem and have class discuss possible solutions.

C. Required Material

1. Definition of discussion

a. Specifically

- (1) A planned, but relatively informal meeting in which those who attend are invited to join purposeful talk about a topic or problem of common interest, under the guidance of a leader, chairman, or moderator.
- (2) A co-operative progress in which a group exchanges and evaluates ideas and information about a mutual problem in order to understand or solve that problem.

b. By its elements

- (1) Planning
- (2) Informality
- (3) Participation
- (4) Purpose
- (5) Leadership

c. By its types

- (1) Round table discussion

- (2) Panel discussion
- (3) Symposium
- (4) Lecture-forum
- (5) Group dynamics

2. Characteristics of a good discussion:

a. Values and limitations

(1) Values

- (a) Supplements solitary thought
- (b) Utilizes investigative techniques
- (c) Utilizes learning techniques
- (d) Has social value

(2) Limitations

- (a) Imposed by persons
- (b) Imposed by method
- (c) Imposed by matter
- (d) Imposed by time

b. Types of problems

- (1) Problems of fact
- (2) Problems of value
- (3) Questions of policy

c. Qualifications and responsibilities of the participant

d. Qualifications and responsibilities of the leader

3. Steps in the discussion method

a. Locating and defining the problem

b. Investigating the problem

c. Examine suggested solutions

d. Choosing the best solution

4. Preparation for discussion

a. Research of problems: reference books, periodicals, digests, etc.

b. Criteria for selecting problems to be discussed

- (1) Related to the topic
- (2) Related to the group

5. The use of reflective thinking during a discussion:
 - a. Concerning the analysis of the problem:
 - (1) What exactly is the problem?
 - (2) What issues and subissues are at stake?
 - b. Concerning the facts:
 - (1) Are they accurate?
 - (2) Are they complete?
 - c. Concerning the language:
 - (1) Does the language used convey the idea intended?
 - (2) Are the definitions intelligently and functionally conceived?
 - (3) Are the words and phrases used concrete, and contributory to clear thinking?
 - d. Concerning the inferences and conclusions

6. Evaluation of a discussion

D. Suggested Activities

1. Have each student bring to class five discussion questions concerning school, local, state, national and world affairs.
2. Have the students listen to television and radio programs of relevance. (Meet the Press)
3. Have a class discussion about the approach one should take in solving problems of politics, economics, and school.
4. Give the class information concerning a certain subject and let them discuss it in an open-classroom discussion.
5. Have a serious, impromptu class discussion on a national topic.
6. Ask the students to list, out of their own experiences, the qualities and attitudes that help make certain individuals strong or weak members of a discussion group.
7. Have the students listen to a discussion and record descriptive data (for example, how were the chairs arranged?)

8. Have the students observe a discussion group focusing attention upon the development of the topic and evaluate the discussion in terms of the steps in the discussion method.
9. Have the students observe a television discussion group and evaluate one individual participant in terms of his qualifications and responsibilities.
10. Have the students evaluate the moderator of a television discussion group in terms of his qualifications and responsibilities.
11. Prepare a list of questions which the students must answer by using sources in the library.
12. Assign a group to discuss the history of discussion emphasizing its practical value.
13. Ask a community leader to speak to the class on the importance of discussion and debate.
14. Have a class discussion on the differences between discussion, conversation, speech-making, and debate.
15. Conduct a class discussion of the sources of problems in school and community life.
16. Have students select a topic and decide which type of discussion would best suit that problem and explain why.
17. Divide the class into discussion groups of five and assign a different type of discussion to each group. Have the students select their own topic for discussion and their leader. After sufficient time for research, have each group present its discussion.
18. Have members of each discussion group as well as the audience evaluate the discussion verbally and on paper.
19. Let the students discuss the qualities of a good political candidate.
20. Let the students have a round table discussion of a topic like "Should the voting age be lowered to eighteen?"
21. Have the students discuss the qualities of a good political candidate.
22. Have the students observe a discussion and evaluate the reasoning involved.

23. Have the students select a topic that has not been used and defend their selection.
24. Have the students develop the above selection through the first step of the discussion method.

F. Audio-Visual Aids

1. "Discussion in a Democracy," Coronet Films.
2. "How to Conduct a Discussion," Encyclopedia Britannica Films.
3. "Group Discussion," McGraw Hill Films.

F. Resource Material

1. Hibbs, Speech for Today, Chapter 5.
2. Hedde, New American Speech, Chapter 12.
3. Lansler, Creative Power Through Discussion.
4. Eubank and Auer, Discussion and Debate.
5. Robinson, Lee. Speech in Action, Chapter 13.

G. Strategies for Evaluation

1. Oral critiques
2. Written critiques
3. Participation of students in discussion
4. Written analysis of group discussion

A TENTATIVE CURRICULUM GUIDE FOR
SPEECH I & II - GRADES 9 - 12

SPEECH II

Prerequisites: Speech I

RATIONALE

In Speech II the emphasis will be placed on appreciation of literature, further development of logical thinking and communication with others. By concentrating on these three areas, we hope to prepare students for life in a democratic society.

The Speech II program includes oral interpretation of poetry, prose, drama, and debate. It is our intention to relate these areas whenever possible to other subject areas. For example, oral interpretation can be fused with English through the study of literature. Current events are an example of combining speech and history.

Thus, Speech II hopes to develop in the student an appreciation of good literature and a reflective logical mind which can communicate with others.

UNITS OF STUDY

UNIT I. ORAL READING AND INTERPRETATION

A. Instructional Objectives

The student will:

1. Display a knowledge of the value of oral interpretation as measured by observation.
2. Display a comprehension of working definition of oral interpretation as measured by teacher tests.
3. Demonstrate application of recognizing good literature as measured by their choice of selection for interpretation.
4. Comprehend that a reader is not acting but is interpreting the written word as measured by observation in practice sessions.
5. Display a knowledge of preparing material for presentation and discovering the material's meaning in order to communicate these to the audience.

B. Suggestions for Introducing and Motivating the Unit

Begin the unit by listening to records of good oral interpretations.

1. Charles Laughton, "Laughton Reads the Bible"
2. "John Brown's Body," Columbia Records
2. "Mark Twain Tonight," Hal Holbrook
4. Rod McKuen recordings
5. Teacher read examples of forms of literature

C. Required Material

1. Definition of oral interpretation
2. Values of oral interpretation
 - a. To gain confidence in reading aloud.
 - b. To learn to be an effective listener.
 - c. Learn to prepare material for communication.
 - d. A knowledge of interpretation will increase the reader's appreciation of all literature.

- e. It provides a foundation and supplement for other kinds of speech training.
 - f. It allows students to build values acquired through discovering the finest ideas and emotional sensitivity in literature.
3. Forms of kinds of literature
- a. Poetry
 - b. Prose
 - (1) Discriptive
 - (2) Narrative
4. Preparation of Material
- a. Selection of material
 - b. Analysis of material
 - c. Familiarization
5. Analysis of literature
- a. Determine intellectual content of selection
 - b. Determine emotional content of selection
 - c. Determine stylistic content of selection
6. Preparation of reading
- a. Determine the author's meaning
 - b. Study the author and his background
 - c. Look carefully for the meaning of the words
 - d. Analyze tempo, mood, and rhythm
 - e. Understand how imagery conveys meaning
7. Delivery of the oral reading
- a. Prepare an introduction
 - b. Utilize the proper mechanics for effective presentation
- D. Suggested Activities

- 1. Tape a short reading of the students' choice not more than three minutes long to be used as comparison in the final reading.

2. Teacher supervised library work for the purpose of selection of material for the oral reading.
3. Have the students select a favorite poem and a prose selection and prepare them both for an oral reading not to last for more than five minutes.
4. Give a 3 minute talk on the value of oral reading to you.
5. Find out poetry assignments for English classes. Assign these poems for interpretation.
6. Have a class discussion on determining literary worth.
7. Arrange with English teachers for students to present an oral interpretation of a poem in English class.
8. Have the student choose a prose and poetry reading and determine an occasion which each would be practical.
9. Let each member of the class choose a two to three minute humorous poem of his choice to read in front of the class.
10. Have students prepare introductions for several poems.
11. Read Edgar Lee Masters "Silence", in class and study the imagery and the tone color in a class discussion.
12. Have students choose a poem to analyze for tone, imagery, mood, and figures of speech in a two page paper.
13. Have the student read several editorials and prepare one for presentation in class.
14. Have each student prepare either a poem or prose selection of not more than three minutes and compare them with the first tape.
15. Have students prepare several precis of poems to put in a notebook.
16. Have each student prepare and read a children's story to be presented just as they would if they were reading to a group of pre-school children.

E. Audio-Visual Aids

1. Tape recorder
2. Records of authors reading own poems

3. "Reading Poetry: Anabel Lee," 16 mm film.
4. "Reading Poetry: Mending Wall," 16 mm film.
5. "Reading Poetry: O Captain, My Captain," 16 mm film.

F. Resource Material

1. Lee, Oral Interpretation.
2. Bacon, The Art of Interpretation, Chapters 15-17.
3. Hedde, The New American Speech.
4. Sanson, By Word of Mouth.
5. Aggert, Communicative Reading.
6. Robinson, Lee. Speech in Action, pgs. 250-354.

G. Strategies for Evaluation

1. Oral critique of student presentations
2. Written critiques of students' presentations
3. Written analysis of selections presented by students
4. Subjective and objective test over types of literature

UNIT II. DEBATE

A. Instructional Objectives

The student will:

1. Become more appreciative of the values of debate to the extent he can express them in his own words.
2. Develop the knowledge of pertinent debate terminology to the extent he can adequately define each.
3. Develop an understanding of the different types of debate to the extent he can adequately explain each.
4. Develop an understanding of the principles of argumentation to the extent he can apply these in construction of a sound argument.
5. Develop an understanding of the different kinds of evidence to the extent he can display all kinds in an argument
6. Develop an understanding of the structures of reasoning to the extent he can analyze another's reasoning effectively.

7. Develop an understanding of the common fallacies in arguing and reasoning to the extent he can point out fallacies in selected argument.
8. Gain a knowledge of the types of cases to the extent that he can formulate one of each type.
9. Understand the speaking order in a debate to the extent that he can introduce each speaker in a debate.
10. Understand the nature of debate propositions to the extent that he can formulate his own propositions.
11. Understand the nature and use of stock issues to the extent that he can develop an affirmative case showing need, plan, and desirability or practicality.
12. Learn the definition and organization of debate briefs to the extent that he can organize a brief for the negative or affirmative case.
13. Learn the duties and responsibilities of each speaker to the extent that he can critically evaluate his own and other's debate procedure.
14. Learn the duties of both affirmative and negative team to the extent that he could show his ability by participating on either side in a debate.
15. Learn the speaking order and the procedure of debate to the extent that he could assume the responsibility of hosting a debate tournament.
16. Understand the procedure of refutation to the extent that he can defend his arguments and attach the opposition's arguments.
17. Prepare for refutation and rebuttal to the extent that he can organize a good refutation and rebuttal file.
18. Understand refutation and rebuttal to the extent that he can critically analyze and evaluate another's arguments.
19. Learn the application of debate principles to the extent that he can participate in a debate.
20. Understand the ethics used in debate to the extent that he can raise his ethos.
21. Develop techniques of criticism to the extent that he can keep a flow sheet and critically evaluate the debate after it is over.

B. Suggestions for Introducing and Motivating the Unit

Introduce the unit by having a debate team from another school visit and provide a live debate.

C. Required Material

1. Definition of debate as a form of persuasion mainly using logical appeals to try to convince others of the validity of your arguments or against a given proposition: It is a rational means of decision making.
2. Values of Debate
 - a. To acquire effective communicative skills
 - b. Ability to accept criticism
 - c. Application of logical reasoning
 - d. Acceptance and use of ideas based on sound logical reasoning and reliable evidence
 - e. Presents a challenge
 - f. Stresses fair play and good sportsmanship
3. Types of Debate
 - a. Formal
 - b. Cross-examination
 - c. Direct Clash
 - d. Heckling
 - e. Mock Trial
 - f. Parliamentary
 - g. Problem-solving
 - h. Television
4. Common Debate Terminology
 - a. Case
 - b. Prima Facie case
 - c. Status quo
 - d. Presumption
 - e. The burden of proof
 - f. A burden of proof
 - g. Brief
 - h. Refutation
 - i. Rebuttal
 - j. Proposition
 - k. Contentions
 - l. Stock issues
5. Definition of argumentation

6. Methods of decision making and their relationship to argumentation and debate
 - a. Argumentation and Debate
 - b. Discussion and Debate
 - c. Individual decisions
 - d. Persuasions
 - e. Propaganda
 - f. Coercion
7. Four cardinal assumptions or premises of argumentation and debate :
 - a. Inevitability of choices
 - b. Worth of individual and group decisions
 - c. Freedom to test ideas
 - d. Intellectual-Emotional basis of belief
8. Evidence
 - a. Definition
 - b. Differences between fact, inference, and judgement
 - c. Classifications of evidence
 - d. Sources of evidence
 - e. Types of evidence
 - f. Using evidence
 - g. How to file evidence
9. Reasoning
 - a. Definition
 - b. Degree of cogency
 - c. Classifications of reasoning
 - (1) Inductive
 - (2) Deductive
 - d. Types of reasoning
 - e. Structures of reasoning
10. Types of Arguments
 - a. Argument by testimony - may come from an expert or an eye witness or observer

- b. Argument by generalization - use of specific instances to probe a point
 - c. Argument by analogy
 - d. Argument from cause-effect relationship
 - e. Argument from sign
 - f. Argument from deduction
- 11. Obstacles to clear thinking
- 12. Stipulations for the debate propositions
- 13. Types of debate propositions
 - a. Policy
 - b. Fact
 - c. Value
- 14. Stock Issues
- 15. Kinds of Cases
 - a. Affirmative
 - b. Negative
- 16. Criteria for selecting arguments
- 17. The debate brief
 - a. Definition
 - b. Organization
 - (1) The proposition
 - (2) Divisions of the brief to be studied
- 18. Team Duties
- 19. Speaker Duties
- 20. Definition or refutation and rebuttal
- 21. Preparation
- 22. General rules for refutation and rebuttal
- 23. Organization of refutation and rebuttal
- 24. Criteria for the selection of issues to refute

25. Actual debating and evaluation

- a. Review the principle of good debating
 - (1) The speaker must make a truthful approach to the issues.
 - (2) The speaker should recognize stock issues.
 - (3) He should be made aware of audience appeal.
- b. Practice debates will be held with teacher guidance
- c. Ethics of debate
- d. Criteria for evaluating the debate
- e. Common errors in debating
- f. Values of contest debating
- g. Description of contest debating

D. Suggested Activities

1. Have students prepare a brief paper in which they will define current problems and relate them to debate terms and write a tentative proposition for each problem.
2. Have students choose a suggested debate topic and write the answers to the following questions:
 - a. With what problems is the topic concerned?
 - b. Is the status quo satisfactory?
 - c. If not, what is a better solution?
 - d. Is your solution practicable, desirable, and better?
3. Evidence and its research
 - a. Join in a class discussion based on the use of evidence in every day life.
 - b. Join in a class discussion on what subjects they would consider these persons authorities

(1) Politician	(5) Pope
(2) Poet	(6) Industrial leader
(3) Author	(7) Student
(4) Sportsman	(8) Business leaders
4. Have the students bring in examples of each of the

following types of evidence. Have the students indicate in these papers each type of evidence used.

5. Have the students prepare an evidence file on the current ISL topic.
6. Have the students prepare a list of sources for evidence using sources not primarily found in the library and one including the best available library sources.
7. Have the students prepare a 4-minute speech in which they advocate, oppose, the adoption of a proposition. They should include as many of the following types of evidence as possible.
8. From newspapers or new magazines published within the past week, have the students find examples of the use of the following sources of evidence to support a contention:
 - a. Judicial notice
 - b. Public records
 - c. Public writings
 - d. A source that was originally a private writing
 - e. A testimony of a witness
9. Have the students prepare a 3-minute speech in which they develop one contention carefully supported by evidence.
10. Have a student prepare a 3-minute speech carefully supporting a contention with reliable evidence. Another member of the class will give a 3-minute speech of refutation in which he applies the tests of evidence.
11. Have students prepare a list of general and specific references to be used in researching a proposition to be used in a later class debate.
12. Reasoning
 - a. Have the students prepare a 3-minute speech developing one closely reasoned argument.
 - b. Have the student prepare a 3-minute speech developing a closely reasoned argument. Another student will give a 3-minute refutation applying the tests of reasoning.
 - c. Have students examine various selected speeches and restate the arguments in the structures of reasoning used.

- d. Have the students see an experienced debate and have them report on the evidence and reasoning the debators used. Several of these should be given in class followed by a discussion.
- e. Have the students apply the test of reasoning to the following:
 - (1) For the best pain relief - take
 - (2) 9 out of 10 doctors recommend
 - (3) Anyone can make a good grade in music because I did.
 - (4) Since there was a strike in the steel industry last week, there will be a strike in the auto industry soon.
- f. Have the students prepare a 5-minute speech in which they support or oppose an offered proposition of policy. They should use various structures of reasoning to support their contentions. Another student will be assigned to give a refutation of their arguments by applying appropriate tests of validity and material truth.
- g. Have the students analyze some newspaper articles and locate 5 examples of fallacies.
- h. Some of the following statements contain one or more fallacies. Prepare answers and discuss in the class.
 - (1) Now Wags Dog Food contains 50% more protein. Get Wags Dog Food for your dog.
 - (2) If 18 year olds are old enough to be drafted, they are old enough to vote.
 - (3) Socialized medicine has worked in Britain for 10 years, so it will work in the U.S.
 - (4) Why is it that the Democratic Party always leads this country into war and the Republican party always leads us into a depression?

13. Planning the Case

- a. Have students analyze newspaper editorials and the arguments the editor uses and have a class discussion.
- b. Select a bill in Congress and allow the students to study the arguments of the negative. What type of case is used?

- c. Have the class phrase a debate proposition for which they believe the classical affirmative case will represent the strongest affirmative position. Have them prepare a case outline.
- d. Have students prepare an argumentative speech using one of the three types of propositions.
- e. Give the class several propositions and let them evaluate them.
- f. From the newspapers and news magazines of the past month have students find an example of an argumentative speech on a proposition of policy by a public figure and be able to discuss it.
- g. Have students word some debate propositions on current affairs.

14. Building the Case

- a. Distribute sample briefs to the class and ask them to analyze each in a class discussion.
- b. Divide the class into discussion groups to compile briefs on chosen topics.
- c. Divide the class into groups of four and have them give 3-5 minute constructive speeches on a controversial topic.
- d. Request students to divide into debate teams and begin research on the I.S.L. topic.
- e. Have assigned teams compile briefs and evidence cards for their cases.
- f. Distribute copies of briefs in which all the evidence and assertions have been scrambled and have them reorganize it.

15. Refutation and Rebuttal

- a. Have students make refutation notecards.
- b. Have someone present a 3-minute speech and let the class use their notecards to refute the arguments in the speech.
- c. Have a class discussion on fallacies and contradictions in the speech.
- d. Have students listen to a debate and prepare a flow sheet on the debate.

- e. Have students present an argument, and another student refute it, then have the first speaker present rebuttal arguments.
- f. Set up debates so the students can practice methods of refutation and rebuttal.
- g. After each debate, have a class discussion on the quality of each refutation and rebuttal arguments.
- h. Have students give one round of speeches with a cross-examination session where the student must be able to immediately defend his arguments against rapid attacks.
- i. Have students present 4-minute speeches containing fallacious reasoning, contradictions, possible dilemmas, faulty evidence and unimportant points. Then ask the class to pick out areas of attack.

16. Actual Debating and Evaluation

- a. Initiate practice debates on the national topic and other ones of interest using the standard debate style.
- b. Have students listen to tapes of Interscholastic League High School final round of debates.
- c. Have students keep a flow sheet for the debate.
- d. Hold a round robin class debate tournament.

E. Audio-Visual Aids

- 1. "Learn to Argue Effectively," Coronet Films.
- 2. "Watch That Quotation," Coronet Films.
- 3. "The Process of Reasoning," University of Iowa Films.

F. Resource Material

- 1. Hedde, The New American Speech, Chapter 13.
- 2. Freely, Argumentation and Debate, Chapters 1, 5, 6, 7, 8, 10, 2, 3, 9, 16, 21.
- 3. Eubank and Auer, Discussion and Debate, Chapters 23-24, 27.
- 4. McBatt, Argumentation and Debate, Chapters 1, 5, 9, 10, 4.
- 5. Robinson, Lee. Speech in Action, Chapter 15.
- 6. Larned, History of Ready Reference and Topical Readings.

G. Strategies for Evaluation

1. Oral critique
2. Written critique of student presentations
3. Analysis of debate briefs prepared by students
4. Objective test over debate terminology

DRAMA I-II

A TENTATIVE CURRICULUM GUIDE FOR

DRAMA I & II

RATIONALE

Secondary school educational theatre is the means by which high school students, grades 9 through 12, may increase their self-esteem and poise by successfully performing before their peers. This is a vital contribution to the intellectual and emotional life of the pupils participating as evinced by increased maturity, judgement, poise, understanding, independence and leadership. For this reason alone, educational theatre in secondary schools is extremely worthwhile. But there are other vistas to be opened to these students of which they might otherwise never be aware: The fact of live theatre existence itself is relatively unknown to many of them when they commence the Drama I course. Added to this is knowledge of the actor's craft, the development of theatre as part of our cultural heritage, fine dramatic literature, and the ability to evaluate dramatic experiences with some degree of competence.

Educational theatre is a creative, practical, democratic, and culturally enriching activity, one which has personal and therapeutic values. Educational theatre has definite vocational and professional possibilities also.

Drama I is a survey course of (1) the role of the actor in the interpretation of dramatic literature, (2) the development of the physical theatre, and (3) dramatic literature.

EDUCATIONAL OBJECTIVES

The student will:

Evaluate drama as a form of literature as measured by self-report.

Display comprehension of the development of the theatre as a part of our cultural heritage as measured by self-report.

Display knowledge of vocational opportunities and limitations in professional theatre as measured by observation.

Evaluate personal development through participation in effective theatre activities as measured by actual participation.

Synthesize, through group activities, citizenship responsibilities and principles of democratic society as measured by judgement.

Respond positively to principles of modern education through effective study of drama as measured by participation in play production.

Respond positively to theatre activities having practical value in later life as measured by observation.

Display a value for a high standard of dramatic entertainment as measured by class discussion.

Receive an understanding of theatre which will enable him to evaluate dramatic experiences with competence as measured by observation.

UNITS OF STUDY

UNIT I. DRAMA I, INTRODUCTION TO THE THEATRE

A. Instructional Objectives

The student will:

1. Display comprehension and usage of the language or lingo of the theatre as measured by actual use in production.
2. Display comprehension of and ability to follow stage directions as measured by observation.
3. Display knowledge of basic stage movement as measured by active response to direction.
4. Demonstrate application of ability to handle special movement problems as measured by class demonstration.
5. Respond positively to performing with ease before his peers as measured by actual performance.
6. Respond positively to special exercises for improving voice, speaking ability, breathing as measured by observation.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussions of TV, motion pictures, and live theatre productions generally and their effect on our daily lives
2. Statement by each student of his reason for choosing to study drama

C. Required Material

1. Theatre glossary (mimeographed sheet prepared by instructor)
2. Specific movement and voice exercises assigned by instructor
3. Hardie Albright, Acting, The Creative Process, (Belmont, California. 1969), pp. 1-58.
4. Beck, Buys, Fleischhacker, Grandstaff and Sill, Play Production in the High School, (Skokie, Ill., 1968) pp. 61-84.

D. Suggested Activities

1. Study of and testing on glossary

2. Playing of charades by student teams
3. Performing assigned exercises on special movement problems (stabbing, shooting, embracing, dying, etc.)
4. Performing assigned exercises demonstrating stage movement (entering on upstage foot, etc.)
5. Performing assigned exercises for voice projection, diction, breathing, etc.

E. Audio-Visual Aids

Recommendation of instructor to watch certain TV shows and certain actors for aspects of proper acting behavior.

F. Resource Materials

1. Charles McGaw, Acting is Believing, (New York, 1961), pp. 123-131.
2. Fran Averett Tanner, Basic Drama Projects, (Idaho, 1966), 1, 2, 8, 9, 11, 12, 13, 14.

G. Strategies for Evaluation

1. The student can take an objective test on theatre lingo.
2. Having individuals respond to stage directions voice commands of instructor and peers. ("Move down left, share, give, etc.")
3. Successful performance of any of the suggested activities.

UNIT II. THE PSYCHOLOGICAL ASPECTS OF ACTING

A. Instructional Objectives

The student will:

1. Display knowledge of the actor's job of interpreting the playwright's work as measured by actual performance.
2. Demonstrate application of studies as measured by performance of scenes from plays.
3. Display characterization by acting abilities as measured by observation.

B. Suggestions for Introducing and Motivating the Unit

1. Introduce students to meaning of "method" acting and its exponents.

2. Make students value their own emotions as inner resources.

C. Required Material

1. Hardie Albright, Acting, the Creative Process, (Belmont, California, 1969), Part II.
2. Beck, etc., Play Production in the High School, (Skokie, Ill. 1968), pp. 84-89.

D. Suggested Activities

1. Preparation and performance of 10 minute duet scenes or 5 minute dramatic interpretations by students each 6 weeks
2. Study of Establishment of a Character
 - a. Emotional analysis of a character
 - (1) The character's situation
 - (2) The character's mental state
 - b. Intellectual analysis of the character
 - (1) The character's innate intelligence
 - (2) The character's acquired knowledge
 - c. Physical analysis of the character
 - (1) Facial characteristics
 - (2) Body characteristics
 - (3) Vocal characteristics
 - d. Background analysis of the character
 - (1) Family
 - (2) Associates
 - (3) Economic factors
 - (4) Educational factors
 - e. Analysis of external aids to character development
 - (1) Costume (Age of the character; period)
 - (2) Makeup (Age of the character; period)
 - (3) Setting, lighting, sound effects
 - f. Analysis of character's drives
 - (1) Motivation
 - (2) Aims or desires

g. Actor's facilities for character creation

- (1) Memory of emotion
- (2) Memory of sensory perception
- (3) Imagination
- (4) Concentration
- (5) Reaction to other characters
- (6) Understanding of character

E. Audio-Visual Aids

1. Phonograph records of fine actors
2. Available films on acting and plays
3. Recommendation by instructor of choice motion pictures, TV programs and plays

F. Resource Materials

1. Richard Boleslavsky, Acting, the First Six Lessons (New York, 1933).
2. Charles McGaw, Acting is Believing, (New York, 1961).
3. Constantin Stanislavski, An Actor Prepares, (New York, 1946).
4. Fran Averett Tanner, Basic Drama Projects, (Idaho, 1966), Chapters 3 through 7, 10, 15, 17, 18.

G. Strategies for Evaluation

Demonstrate ability to establish a character through a 5-minute dramatic interpretation.

UNIT III. THE STUDY OF DRAMATIC LITERATURE

A. Instructional Objectives

The student will:

1. Display a value for the various types of drama and the function of each as measured by self-report.
2. Display comprehension of the various elements in these dramas as measured by self-report.
3. Receive skills in selecting and analyzing various kinds of plays as measured by self-report, written and oral.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion to determine their knowledge of types of plays
2. Class discussion of fine plays with which they are familiar

C. Required Material

1. The Elements of the Play

a. Plot

(1) Structure

- (a) Exposition
- (b) Initial incident
- (c) Rising action
- (d) Climax
- (e) Falling action
- (g) Denouement

(2) Types

- (a) Simple
- (b) Complex

(3) Act and scene division

b. Character

- (1) Types of character
- (2) Analysis of character

- (a) External characteristics
- (b) Internal characteristics

(3) Motivation of action

c. Dialogue (including dialect)

d. Theme

e. Mood

- (1) As revealed through the script
- (2) As enhanced by mechanical devices

2. The Types of Plays

a. Tragedy

Examples: Oedipus Rex, Sophocles
Macbeth, Shakespeare

- b. Drama
 - Examples: The Glass Menagerie, Williams
The Crucible, Miller
 - c. Melodrama
 - Examples: Night Must Fall, E. Williams
Angel Street, Hamilton
 - d. Farce
 - Examples: Charley's Aunt, Thomas
Pierre Patelin, Anon
 - e. Comedy
 - Examples: Twelfth Night, Shakespeare
Junior Miss, Chodorov and Fields
 - f. High comedy
 - Examples: Biography, Behrman
Sabrina Fair, Taylor
 - g. Comedy of manners
 - Examples: School for Scandal, Sheridan
The Importance of Being Earnest, Wilde
 - h. Domestic comedy
 - Examples: Life with Father, Lindsay and Crouse
I Remember Mama, Van Druten
 - i. Other forms
 - (1) The one act play
 - Examples: Riders to the Sea, Synge
Aria da Capo, Millay
 - (2) Musical theatre
 - Examples: Oklahoma!, Rodgers and Hammerstein
Kiss Me, Kate, Cole Porter and B. Spewack
 - (3) Pageant (Symphonic drama)
 - Examples: The Lost Colony, Green
Texas, Green
 - (4) Folk plays
 - Examples: Green Grow the Lilacs, Riggs
In Abraham's Bosom, Green
 - j. Fantasy
 - Examples: Peter Pan, Barrie
Blithe Spirit, Coward
3. Styles of Drama
- a. Realism
 - Example: The Little Foxes, Hellman

- b. Naturalism
Example: The Lower Depths, Gorky
- c. Expressionism
Example: The Adding Machine, Rice
- d. Romanticism
Example: Cyrano de Bergerac, Rostand
- e. Classicism
Example: Medea, Euripides
- f. Existentialism (Absurdism)
Example: The Bald Soprano, Ionesco
- g. Symbolism
Example: Blood Wedding, Lorca

4. Characteristics of a Well-Written Play

- a. A carefully developed plot
- b. Appropriate dialogue
- c. Carefully delineated characters
- d. A significant theme

5. Dramatic Criticism

- a. What criticism means
- b. Goethe's elements

D. Suggested Activities

- 1. Divide class into groups and have each group read a different play. They should then report to the class on its elements, style, and type.
- 2. Have students watch a TV drama and classify it according to type. In an oral report, they should be able to justify why they classified it as they did.

E. Audio-Visual Aids

- 1. Motion pictures, appropriate TV shows, and attendance at live plays in area
- 2. Records of plays or actor's presentations

F. Resource Materials

All play books in school library plus drama department library

G. Strategies for Evaluation

1. Oral or written reports on classification of types of drama
2. Demonstrate ability to select elements of a play from one which has been read by the student

(End of work for Drama I, Semester I)

UNIT IV. DEVELOPMENT OF THE THEATRE (Drama I, Semester 2)

A. Instructional Objectives

The student will:

1. Receive a broad concept of the development of the drama from its beginnings to the present day as measured by self-report.
2. Receive a general basic knowledge of the techniques of modern theatre as measured by self-report.
3. Respond positively to an in-depth acquaintance with some of the outstanding classics of dramatic literature as measured by self-report.

B. Suggestions for Introducing and Motivating the Unit

1. Class discussion to determine students' knowledge of present day theatre
2. Incentives for learning how it all came about
3. Try to attend a play either professional or amateur

C. Required Material

1. The Theatre of the Greeks
 - a. Physical facilities
 - (1) Natural arenas
 - (2) Architectural developments
 - (3) Mechanical devices
 - b. Costumes and makoup
 - (1) Dress
 - (2) Masks
 - (3) Others (such as cothurnus)
 - c. Theatrical production
 - (1) The actors

- (2) The playwrights
 - (3) The plays
 - (4) The festivals
- d. Class reading of Sophocles' Oedipus Rex
- 2. The Theatre of Rome
 - a. Grecian influence
 - b. Architectural developments
 - c. Technical developments
 - d. Costumes and makeup
 - e. Theatrical productions
 - (1) Ludi
 - (2) Spectacles
 - (3) Mimes and pantomimes
 - (4) Circuses
 - f. The Playwrights
 - (1) Menander
 - (2) Plautus
 - (3) Terence
 - (4) Seneca
- 3. The Medieval Theatre
 - a. Background of the period
 - b. Drama in the Church
 - (1) Living tableaux
 - (2) Tropes
 - c. Drama out of the Church
 - (1) Productions by the guilds
 - (a) The cycles
 - (b) The plays
 - 1) Mysteries
 - 2) Moralities
 - 3) Miracles
 - 4) Interludes
 - (c) The staging
 - 1) Pageant wagons

- 2) Multiple stages
- 3) Costuming

(d) The actors

(2) Return of professional players

d. Class reading of Everyman and The Second Shepherd's Play, both by Anon

4. The Theatre of the Italian Renaissance

a. Background of the period

b. Theatrical development in Italy

(1) Entries

(2) Theatres

(a) Teatro Farnese

(b) Teatro Olimpico

(3) Designers

(a) Serlio

(b) Sabbatini

(c) The Bibienas

(4) Pastorals and operas

(5) Commedia dell' arte

Main characters

(a) Harlequin

(b) Pantalone

(c) Others

5. The Elizabethan Theatre

a. Background of the Elizabethan Age

b. Development of the Elizabethan theatre

(1) The University productions

(a) The old classics

(b) The new plays

Ralph Roister Doister, Udall

Grammer Gurton's Needle, Anonymous

Gorbuduc, Sackville and Norton

(2) The evolution of the playhouses

(a) The inn-years

(b) Theatre buildings

- (3) The staging of Elizabethan plays
 - (a) Actors and companies
 - (b) Scenery and machines
 - (c) Costumes
- (4) The writers of Elizabethan drama
 - (a) Christopher Marlowe
 - (b) Ben Jonson
 - (c) William Shakespeare
 - Tragedies
 - Comedies
 - Chronicles
 - (d) Other playwrights
- (5) The rise of the court masques
 - (a) Scripts, mythological and allegorical
 - (b) Italianate scenery
- (6) Class reading of Doctor Faustus by Marlow
(as time allows)
Class reading of Twelfth Night by Shakespeare

6. The Golden Age of Spain and France

- a. Background of the period
- b. Theatrical development in Spain
 - (1) Autos sacramentals
 - (2) Carros
 - (3) Dramatists
 - (a) Lope de Vega
 - (b) Calderon
 - (c) Cervantes
 - (4) Theatres
 - (a) Corrales
 - (b) Court
 - (5) Production
 - (a) Actors
 - (b) Scenery
 - (c) Costumes
- c. Theatrical development in France
 - (1) Neo-classicism

(2) Dramatists

- (a) Corneille
- (b) Racine
- (c) Moliere

(3) Theatres

- (a) Temporary
- (b) Tennis court
- (c) Permanent

(4) Production

- (a) Actors
- (b) Scenery
- (c) Machines
- (d) Costumes

(5) The Comedie Francaise

- d. Class reading of The Miser by Moliere and Cyrano de Bergerac by Rostand

7. The English Restoration Theatre

a. Background of the Restoration Period

b. Elements of the Restoration Theatre

- (1) Theatre structures
- (2) Scenery and costumes
- (3) Writing and acting

c. Developments in the Eighteenth Century

(1) The actors

- (a) David Garrick
- (b) Charles Macklin
- (c) John Philip Kemble
- (d) Sarah Siddons

(2) The playwrights

- (a) Oliver Goldsmith
- (b) Richard Sheridan

(3) The theatres

- (a) Scenery
- (b) Costumes
- (c) Machines
- (d) Lighting

- d. Class reading of The School for Scandal by Sheridan (as time allows).
- 8. The Theatre in Eighteenth-Century Germany
 - a. Background of period
 - b. Elements of the Eighteenth-Century German theatre
 - (1) The actors
 - (a) Carolina Neuber
 - (b) Friedrich Schroder
 - (2) The writers
 - (a) Goethe
 - (b) Hans Sachs
- 9. France before the Revolution
 - a. Background of period
 - b. Elements of the period in theatre
 - (1) Theatre structures
 - (2) Scenery and costumes
 - (3) Writing and acting
 - c. Developments
 - (1) The actors
 - (a) Michel Baron
 - (b) Adrienne Lecouvreur
 - (c) Henri-Louis Lekain
 - (d) Mlle Clairon
 - (2) The writers
 - (a) Voltaire
 - (b) Goldoni
 - (c) Bewumarchais
- 10. Nineteenth-Century Continental Theatre
 - a. Romantic drama in the nineteenth century
 - (1) In Germany
 - (2) In France
 - (3) In England
 - b. Realistic drama of the nineteenth century

- (1) Henrik Ibsen (Norway)
 - (2) Chekhov and Gorki (Russia)
 - (3) Shaw (England)
- c. National theatres in the nineteenth century
 - (1) Theatre Libre (France)
 - (2) Freie Buhne (Germany)
 - (3) Abbey Theatre (Ireland)
 - (4) Independent Theatre (England)
 - (5) Moscow Art Theatre (Russia)
- d. Theatre Architecture of the nineteenth century
- e. Acting techniques of the nineteenth century
- f. Technical developments of the nineteenth century
- g. Costume and makeup improvements during the nineteenth century
- h. Class reading of Uncle Vanya by Chekhov and The Importance of Being Earnest by Oscar Wilde
- 11. The Growth of American Theatre: Beginnings through 19th Century
 - a. Colonial drama
 - (1) First productions
 - (2) University productions
 - (3) English productions
 - b. The Revolutionary Period
 - (1) Effect on American theatre
 - (2) Rise of native drama
 - c. The Nineteenth Century
 - (1) Theatre buildings
 - (2) Technical developments
 - (a) Lighting
 - (b) Machinery
 - (c) Scenery
 - (d) Costuming
 - (3) Acting and Actors
 - (a) Repertory theatre
 - (b) Touring companies
 - (c) Melodramas
 - (d) Vaudeville
 - (e) Minstrels

- (f) Showboats
- (g) Actors
 - 1) Edwin Booth
 - 2) Edwin Forrest
 - 3) Joseph Jefferson
 - 4) Charlotte Cushman
 - 5) Others

12. Oriental Theatre

- a. Hindu contributions to theatre
- b. Chinese contributions to theatre
 - (1) Theatre structures and actors
 - (a) The Stage
 - (b) Scenery
 - (c) Musicians
 - (d) Actors
 - (e) Makeup and costumes
 - (f) Symbolic properties
- c. Japanese contributions to theatre
 - (1) Noh plays
 - (a) Scripts
 - (b) Staging
 - (2) Kyogens (Comic interludes)
 - (3) The Kabuki Theatre
 - (a) Scripts
 - (b) Staging

13. The Modern Theatre

- a. Modern American Theatre
 - (1) Plays and Playwrights

Writers of legitimate drama
Representative playwrights: Edward Albee,
 Maxwell Anderson, S. H. Behrman, Marc Connelly,
 Lillian Hellman, Sidney Howard, George S.
 Kaufman, Arthur Miller, Clifford Odets, Eugene
 O'Neill, Robert Sherwood, Thornton Wilder,
 Tennessee Williams, Neil Simon
 - (2) Actors and Acting Techniques

Representative Actors: Judith Anderson,
 Anne Bancroft, Katherine Cornell, Jose Ferrer,

Lunt and Fontane, Julie Harris, Helen Hayes,
Richard Burton, George C. Scott

(3) Designers and Their Scenery

Representative designers: Norman Bell Geddes,
Robert Edmond Jones, Jo Meilziner, Lee Simonson

(4) Technical developments

(5) New theatre buildings

(6) Class reading of Desire Under the Elms
by O'Neill

b. Modern Continental Theatre

(1) Plays and playwrights

Representative playwrights:

England: James Barrie, Noel Coward, T. S. Eliot
Christopher Fry, John Osborne, J. B.
Priestley, Peter Ustinov

France: Jean Anouilh, Jean Cocteau, Jean
Giraudoux, Eugene Ionesco, John Paul
Sartre

Spain: Federico Garcia Lorca

Germany: Berthold Brecht

Ireland: Sean O'Casey, John Millington Synge

(2) Actors and acting techniques

Representative actors: John Gielgud, Pamela
Brown, Laurence Olivier, Edith Evans, Alec
Guinness, Christopher Plummer, Ralph Richardson

(3) Technical and scenic developments

(4) New theatre buildings

D. Suggested Activities

1. Have students select a period of drama which interests them most and work up a term project for it. This can be a written report complete with pictures as examples, or they might build a representative theatre; i.e. pageant wagon, Greek stage, Globe Theatre, etc. Other projects may evolve from class discussion of costuming, staging, acting techniques, etc.

2. The required material may be presented in lecture form, or by student gathered reports on assigned areas. The latter would be more interesting as it brings about more student involvement.

E. Audio-Visual Aids

Recordings of class-read plays:

1. Uncle Vanya by Chekhov
2. The Importance of Being Earnest by Oscar Wilde

F. Resource Materials

1. Phyllis Hartnoll, The Concise History of the Theatre, (New York, 1968).
2. Vera Mowry Roberts, On Stage, A History of Theatre, (New York, 1962).
3. The Reader's Encyclopedia of World Drama, edited by John Gassner & Edward Quinn, (New York, 1969).

G. Strategies for Evaluation

1. Objective or essay tests
2. Evaluation of projects

A TENTATIVE CURRICULUM GUIDE FOR

DRAMA II

Pre-requisite: Drama I

RATIONALE

Secondary school educational theatre is the means by which high school students, grades 9 through 12, may increase their self-esteem and poise by successfully performing before their peers. This is a vital contribution to the intellectual and emotional judgment, poise, understanding, independence and leadership. For this reason alone, educational theatre in secondary schools is extremely worthwhile. But there are other vistas to be opened to these students of which they might otherwise never be aware: The fact of live theatre existence itself is relatively unknown to many of them when they commence the Drama I course. Added to this is knowledge of the actor's craft, the development of theatre as part of our cultural heritage, fine dramatic literature, and the ability to evaluate dramatic experiences with some degree of competence.

Educational theatre is a creative, practical, democratic and culturally enriching activity, one which has personal and therapeutic values. Educational theatre has definite vocational and professional possibilities also.

Drama II is a course in (1) the principles of stagecraft, (2) the art of directing and (3) workshop for actual preparation and presentation of plays.

EDUCATIONAL OBJECTIVES

The student will:

Demonstrate application of basic principles of production and direction as measured by laboratory and public performance.

UNITS OF STUDY

UNIT I. THE PRINCIPLES OF STAGECRAFT

A. Instructional Objectives

The student will:

1. Display comprehension of the study of stagecraft in relation to the total production as measured by self-report.
2. Display organization by presenting theories of design, lighting, costume, and makeup in historical perspective and in practice as measured by actual production and plastic arts.
3. Display organization by applying these theories in laboratory and actual production as measured by observation.

B. Suggestions for Introducing and Motivating the Unit

1. Field trip by group to live stage production and visit backstage after performance with cast
2. Discussion of recent productions viewed individually

C. Required Material

1. The Responsibilities of the Production Staff
 - a. The producer-director
 - b. The technical director
 - c. The scene designer
 - d. The lighting designer
 - e. The costume designer
 - f. The stage manager
 - g. Crew heads and crews
 - (1) Stage
 - (2) Lighting
 - (3) Costume
 - (4) Makeup
 - (5) Sound
 - (6) Properties
 - (7) Publicity
 - (8) House
 - (9) Program
2. Technical Practices of Producing Groups
 - a. The professional theatre

- b. Civic and community theatres
- c. Educational theatre
- 3. Design and Construction of Scenery
 - a. Basic requirements of scenery
 - b. Types of scenic designs
 - c. Development of scenic designs
 - (1) Perspective drawings
 - (2) Models
 - (3) Ground plans
 - (4) Elevations
 - (5) Detail specifications
 - (6) Sight lines
 - d. Construction of scenic units
 - (1) The simple flat
 - (2) Special flats (door, window, fireplace)
 - (3) Door and window units
 - (4) Platforms, steps and parallels
 - e. Painting of scenery
 - (1) Equipment for painting
 - (2) Techniques of painting
 - f. Specifications for scene shops
 - g. Properties as a part of scenery
 - (1) Dressing the stage
 - (2) Gathering and making props
- 4. Design and Operation of Lighting
 - a. Historical development of stage lighting
 - b. Functions of stage lighting
 - c. Types of lighting instruments
 - d. Control of lighting
 - e. Color in lighting
 - f. Making light plots
- 5. Design of costumes
 - a. Survey of historical costuming
 - b. Requirements for stage costumes
 - c. Drawing of costume plates
 - d. Selection of colors and costume fabrics
 - e. Construction of theatre costumes
- 6. Fundamentals of Theatrical Makeup
 - a. Analysis of facial features

- b. Functions of makeup
- c. Materials for makeup
- d. Application of makeup
- e. Effect of lighting on makeup

7. Sound Effects for the Theatre

- a. Live sound effects
- b. Recorded sound effects
- c. Taped sound effects
- d. Sound equipment
- e. Background and special music

D. Suggested Activities

1. Discuss responsibilities of the production staff.
2. Have students tape sound effects which could be used in a play.
3. Design a workable makeup chart.
4. Apply makeup to a partner creating a particular character.
5. Assign certain TV productions for students to see and discuss: lighting, makeup, sound effects, etc.
6. Rehearse parts for a play.
7. Visit a professional theatre and observe their light boards and lighting techniques.
8. Discuss differences between different types of theatres.
9. Design flats for a play which could be produced by the class.
10. Select or design costumes for various plays.

E. Audio-Visual Aids

1. Basic Principles of Stage Costuming. Comma-Oleson Co., 1535 Ivar Avenue, Hollywood, Calif. 90028, 16mm film
2. Building a Set. 11 minutes. U. of Ill., AV Aids Service, Div. of Extension, Urbana, Ill. 61801, 16mm film
3. Lighting for the Theatre. Comma-Oleson, (above), 16mm film
4. Tape recorder
5. Video tape recorder

F. Resource Materials

1. Gassner, John. Producing the Play. (New York: The Dryden Press Pub., 1953).
2. Beck, Buys, Fleischhacker, Grandstaff and Sill, Play Production in High School, (Skokie, Ill., 1968).
3. Bellman, Willard F. Lighting the Stage: Art and Practice. San Francisco. Chandler Pub. Co., 1967.
4. Corson, Richard. Stage Makeup. New York: Appleton-Century Crofts, Inc., 1960.

G. Strategies for Evaluation

1. Correct application of makeup for an assigned character
2. Demonstrate lighting techniques.
3. Construct a model flat for a play.
4. From a pre-selected list of costumes, choose those most appropriate for a play assigned by the teacher.
5. Essay test on functions of production staff

UNIT II. THE ART OF DIRECTING

A. Instructional Objectives

The student will:

1. Display basic knowledge of the director's skill in bringing together in harmony the arts of the playwright, the actor, and the technician, as measured by actual directing of peers in classroom scenes.
2. Display a value for critical judgment as a participant and spectator as measured by self-report, both written and oral.
3. Display a broad knowledge of the elements of play production as measured by product produced.

B. Suggestions for Introducing and Motivating the Unit

Stress to student his opportunity to direct his peers in a play.

C. Required Material

1. Directing the Play
 - a. Considerations for the selection of scripts

- (1) Literary quality of material
- (2) Suitability of the play for the audience and the community
- (3) Suitability of the play for the available cast
- (4) Adequacy of the budget for the production
- (5) Adequacy of the physical plant and equipment for the play
- (6) Sources of production scripts
 - (a) Catalogues of play-leasing companies
 - (b) Digests of established plays
 - (c) Reviews of productions
 - (d) Indices to plays

b. Preparation of the script

- (1) Interpretation of the play
- (2) Discovery of the theme
- (3) Analysis of the characters
- (4) Research for background material
- (5) Delineation of the ground plan
- (6) Preliminary blocking of movement and business
- (7) Preliminary work on composition and picturization
- (8) Setting of tempo and mood
- (9) Adherence to good taste

2. Designing the Play

- a. Style of the production
- b. Contributing elements of the production

- (1) Scenery
- (2) Costumes
- (3) Lighting
- (4) Properties
- (5) Makeup
- (6) Music (Dance)
- (7) Sound effects

c. Preparing the director's manuscript

3. Casting the Play

a. Methods of conducting tryouts

- (1) Open tryouts
- (2) Closed tryouts
- (3) Individual auditions

b. Factors to consider in tryouts

- (1) Physical appearance and age
- (2) Diction, Voice quality, and Projection

- (3) Movement and control
- (4) Imagination and response to direction
- (5) Experience
- (6) Audience appeal
- (7) Suitability in ensemble
- (8) Stage presence
- (9) Special abilities (singing, dancing, fencing, ability to play musical instruments)

c. Factors in casting a company

- (1) Contrast
- (2) Unity
- (3) Teamwork
- (4) Double casting
- (5) Understudies

d. The "star" system vs. the "company" plan

4. Rehearsal and Performance

a. Types of rehearsals

- (1) Reading
- (2) Blocking
- (3) Establishing (Books off)
- (4) Polishing
- (5) Technical
- (6) Dress

b. Number and length of rehearsals

c. Methods of scheduling and conducting rehearsals

d. Procedures for opening night and subsequent performances

e. Organization for striking the show

5. Direction of Contest and Festival Plays

a. Interscholastic League drama contests

- (1) Rules and regulations
- (2) Judging and critiques

b. Invitational play festivals

6. Evaluation of "Class Plays" and "All-School Plays"

7. Career Opportunities in the Theatre Arts

- a. In legitimate theatre and motion pictures
- b. In educational theatre
- c. In television and radio

D. Suggested Activities

1. Have group discussions about how and why scripts are chosen.
2. Select a play and have students break into groups to select appropriate costumes, lighting, properties, and scenery design, makeup, etc.
3. Have students practice blocking a play on paper and then see if someone else can follow their directions.
4. Conduct tryouts for a play with students taking turns being the director.
5. Discuss the factors considered in tryouts and justify why they are important.
6. Have students draw up a schedule for conducting rehearsals.
7. Some students may want to enter some drama contests.
8. Discuss the various career opportunities to be found in dramatics.

E. Audio-Visual Aids

1. Stage and Backstage. 30 minutes. Bureau of Audio-Visual Instruction, U. of Nebraska, Lincoln, Nebr. 68508
2. The Play. 30 minutes. Bureau of Audio-Visual Instruction, U. of Nebraska, Lincoln, Nebr. 68508

F. Resource Materials

1. James H. Clay and Daniel Krempel, The Theatrical Image. New York. McGraw-Hill Book Co., 1967.
2. Cole and Chinoy, Directors on Directing. Indianapolis. Bobbs-Merrill Co., 1963.
3. Beck, Buys, Fleischhacker, Grandstaff and Sill, Play Production in the High School, (Skokie, Ill., 1968).

G. Strategies for Evaluation

1. Students can either orally or in written form, discuss the different types of rehearsals.
2. Devise a critique form and evaluate a production.
3. Be able to discuss or write about how a script is chosen and/or prepared for production.

UNIT III. WORKSHOP

A. Instructional Objectives

The student will:

Demonstrate application of all previous instruction as measured by actual presentation of one-act plays for fellow students.

B. Suggestions for Introducing and Motivating the Unit

Allow students to volunteer for directing assignments, thus giving them a chance to "show what they can do."

C. Required Material

One-act plays to be selected by students and instructor

D. Suggested Activities

Actual presentation in classroom of one-act plays in experimental style for English classes

E. Audio-Visual Aids

Such professional stage presentations as are currently available

F. Resource Materials

One-act play books from any source

G. Strategies for Evaluation

Evaluation of effort put into and knowledge about the productions presented, as well as their ability displayed in actual presentation of the plays

JOURNALISM

A TENTATIVE CURRICULUM GUIDE FOR JOURNALISM

RATIONALE

Journalism acts as a stimulus for better school work, meets the basic aims of English and Social Studies instruction, provides motivation for improvement in writing and speaking and encourages creative composition.

The purpose of the journalism program is to train students for work on the school news publications which in turn trains the student in basic journalism and business skills.

Among the skills acquired are the ability to recognize news; to gather news; to write news stories; to write headlines; to edit copy; to collect, condense and organize materials from all sources of information; to improve other peoples' writing; and to specify type and arrange for printing.

Journalism I is a course in reporting and editing designed for the first-year journalism student in high school.

Journalism II is an advanced course in news writing, editing, and interpretation. It is a laboratory course refining the skills acquired in Journalism I through their practical application in the publication of the school newspaper.

EDUCATIONAL OBJECTIVES

The student will:

- Be made aware of the theory, purposes, and social responsibility of the professional journalism media.

- Learn basic principles of reporting, writing, and presenting news to the public.

- Demonstrate clear, concise, and accurate writing.

- Have an understanding of effective citizenship.

- Realize the functions of the mass media in a democracy.

- Have an understanding of the responsibilities as well as the freedom of the press.

- Have an increased ability for thinking clearly and reading critically.

UNITS OF STUDY

UNIT I. DEVELOPMENT OF THE NEWSPAPER

A. Instructional Objectives

The student will:

1. Trace the development of the American newspaper from 1734 to the present.
2. Relate the important developmental stages to the newspaper as it appears today.
3. Know the contents of an average newspaper.
4. Distinguish the content areas as they apply to individual readership.
5. Understand how a newspaper serves in the areas of education and entertainment.
6. Identify areas in which the newspaper promotes the community.
7. Explain the steps required to publish a newspaper.
8. Relate the steps of publication as they apply to their own school newspaper.

B. Suggestions for Introducing and Motivating the Unit

In order to motivate the student's interest in learning about the development of the newspaper, incorporate a film depicting the historical elements involved. Another film concerning contents and services could also be used.

C. Required Material

1. The ability to conceptualize the effect of the early newspaper upon the newspaper of today.
2. The ability to understand the relationship between readership and the content organization of the newspaper.
3. The ability to identify the areas in which the newspaper acts as an instrument of community service, education, and entertainment.
4. The ability to relate the different steps involved in putting a story in print to the finished product.

D. Suggested Activities

1. Have students read a biography of William R. Hearst or Joseph Pulitzer.
2. Have students analyze a newspaper for content.
3. Have students prepare a scrapbook of articles devoted to the individual concepts of community service, education, and entertainment.
4. Have students prepare a step-by-step model of the various steps involved in putting a story in print.

E. Audio-Visual Aids

1. A film depicting the early development of the newspaper.
2. A film depicting the newspaper's role concerning the community.

F. Resource Materials

1. Modern Journalism - Carl G. Miller - Henry Holt & Co.
2. Journalism Workbook - Orval C. Husted - Orval C. Husted
3. Press Time - Julian Adams & Ken Stratton - Prentice-Hall Co.
4. Scholastic Journalism - Earl English & Clarence Hach - University of Iowa Press

G. Strategies for Evaluation

It would seem the evolution portion of the unit could best be evaluated by an objective test. Measurement concerning the balance of the unit would best be covered by an essay test.

UNIT II. GRAPHIC ARTS

A. Instructional Objectives

The student will:

1. Know the basic operating methods and procedures of the three major and three minor printing processes.
2. Understand the advantages and disadvantages in using the different processes.
3. Know which printing jobs are best suited for each of the six processes - according to economy and production quality.
4. Recognize the distinguishing features of each of the eleven type face classifications.

5. Know representative types within each classification.
6. Recognize the distinguishing features of each of the ten display type classifications.
7. Know representative types within each classification.
8. Recognize the fourteen parts of a type-face.
9. Understand basic typography terminology.
10. Understand the process of making paper.
11. Understand how the weight of paper is determined.
12. Recognize the distinguishing features of the eighteen basic types of paper.
13. Know which paper is best suited to each printing process.
14. Know the best usage for each type of paper.

B. Suggestions for Introducing and Motivating the Unit

1. Motivation of interest within the realm of graphic arts may be intensified by guest speakers within the industry.
2. Field trips to various firms connected with graphic arts could also be utilized.
3. Take students on a tour of MacArthur print shop.

C. Required Materials

1. The ability to visualize how different type faces will or will not work together in print
2. The ability to visualize a mass of type in print on a page and how it will affect the design and message of that page
3. The ability to recognize the basic weights of paper by feeling the paper
4. The ability to ascertain the correct printing process for the correct printing job and which paper is best suited

D. Suggested Activities

1. Have students prepare a type scrapbook containing samples of the different classifications of type.
2. Have students prepare a paper sample book showing the different used of the various kinds of paper.

3. Have students draw a model of one of the printing processes and describe its operation.

E. Audio-Visual Aids

1. Transparencies depicting the various type classifications and their representative type faces
2. 16 mm film on paper making process

F. Resource Materials

1. Graphic Arts Procedures - R. Randolph Karch - American Technical Society
2. Jaggars-Chiles-Stovall Type Book - Dallas, Texas
3. Clampitt Advertising and Book Papers Book - Dallas, Texas

G. Strategies for Evaluation

1. The best evaluation method for this unit would be an objective test.
2. Any of the scrapbooks prepared would show whether or not the student has met the objectives of knowing and understanding kinds of type and paper.

UNIT III. RESPONSIBILITIES OF THE STAFF

A. Instructional Objectives

The student will:

1. Identify the nine major positions on a newspaper staff.
2. Understand the duties of each staff member.
3. Relate the duties to the proper organization of the newspaper's staff as it applies to efficient and effective publication.

B. Suggestions for Introducing and Motivating the Unit

1. A field trip to a newspaper may motivate interest toward gaining knowledge of the responsibilities of a newspaper staff.
2. Invite a guest speaker from the industry to talk to students about responsibilities.

C. Required Material

1. The ability to conceptualize the duties of the major staff members on a newspaper.

2. A review of the section concerning putting the story in print will aid students in relating the staff duties to actual publication of an edition of the newspaper.

D. Suggested Activities

1. Have students select the duty which interests them most, talk to a person on a newspaper in that position, write a report describing the duties and responsibilities, and present it to the class.
2. Conduct a discussion of "The Journalist's Creed" by Dean Walter Williams of the University of Missouri School of Journalism.

E. Audio-Visual Aids

None

F. Resource Materials

1. Scholastic Journalism - Earl English & Clarence Hach - University of Iowa Press
2. Press Time - Julian Adams & Ken Stratton - Prentice-Hall Co.

G. Strategies for Evaluation

Evaluate the content of the individual reports concerning the duties of various staff members on a newspaper.

UNIT IV. NEWSPAPER POLICY AND STYLE

A. Instructional Objectives

The student will:

1. Understand the basic journalistic terminology.
2. Demonstrate the correct methods of preparing a piece of copy for the typesetter.
3. Understand the methods of accrediting information.
4. Discriminate fact from opinion.
5. Know the correct style for their particular newspaper.
6. Know the proper use of names.
7. Know the basic rules for writing a story.

B. Suggestions for Introducing and Motivating the Unit

Motivation may be achieved by bringing several area newspapers to compare policies and styles.

C. Required Material

1. The ability to recognize style inconsistencies.
2. The ability to recognize opinion in a factual story.

D. Suggested Activities

1. Examine local news stories in a daily newspaper for evidence of their having been copyread.
2. Have students compose a style book for their school newspaper.
3. Have students prepare a piece of copy and correctly make it for the typesetter.

E. Audio-Visual Aids

1. Various transparencies depicting copy marks for the typesetter.
2. Charts with copy readers' marks

F. Resource Materials

1. Scholastic Journalism - Earl English & Clarence Hach - University of Iowa Press
2. The Elements of Style - William Strunk & E. B. White - Macmillan Paperbacks

G. Strategies for Evaluation

It would seem the best form of evaluation for this unit would be to give the students a piece of copy and have them check it for improper style and mark it for the typesetter.

UNIT V. WRITING A NEWS STORY

A. Instructional Objectives

The student will:

1. Define a news story.
2. Recognize the characteristics of a news story.
3. Understand the principles of the inverted pyramid form of writing a news story.

4. Demonstrate methods of writing a lead.
5. Understand the characteristics of a factual news story.
6. Understand the characteristics of a quotation news story.
7. Demonstrate the proper wording of a news story.
8. Demonstrate the principles involved in covering a news event.

B. Suggestions for Introducing and Motivating the Unit

Generating motivation could be approached by bringing a news writer to class to demonstrate his skills. Role playing could also be utilized within the classroom to demonstrate aspects of news gathering.

C. Required Materials

1. The ability to recognize the news worthiness of an event.
2. The ability to report the event accurately.
3. The ability to interview for quotations within the story.

D. Suggested Activities

1. Have students cover a school event and write a news story.
2. Assign students a "beat" and have them cover it for a designated period of time and write news stories as they occur.

E. Audio-Visual Aids

None

F. Resource Materials

1. Scholastic Journalism - Earl English & Clarence Hach - University of Iowa Press
2. Journalism Workbook - Orval C. Husted - Orval C. Husted
3. Press Time - Julian Adams & Ken Stratton - Prentice-Hall Co.

G. Strategies for Evaluation

For evaluation, give students facts concerning a news event and have them write a news story.

UNIT VI. INTERVIEWS

A. Instructional Objectives

The student will:

1. Conduct an interview following a logical order and write a subsequent news story from their notes.
2. Write a news story from covering a public meeting.
3. Demonstrate knowledge of various interview leads by writing leads of various styles for their interview stories.
4. Develop abilities to record a telephone interview and write a subsequent news story using direct quotes.
5. Demonstrate ability to write news stories from coverage of press conferences.
6. Acquire and demonstrate knowledge of courtesy and proper procedure in making and keeping appointments to interview special people.
7. Recognize the importance of doing background work in preparing for an interview by doing research on a person they will interview.
8. Realize the importance of writing news stories while the facts are still fresh by writing news stories immediately after interviews.
9. Develop abilities to double check quotes with people who are being interviewed to insure against libel.
10. Recognize key thoughts from the plain facts of the story and be able to include them in the lead of the interview.
11. Recognize the importance of formulating sets of questions and collating thought before conduction the interview.

B. Suggestions for Introducing and Motivating the Unit

1. Have the students watch a national news program and note techniques used by national broadcasters in interviewing.
2. The teacher can play a recording of an interview being conducted by some prominent personality.
3. The students could conduct a man-on-the-street interview in a role-playing situation.

4. The teacher can discuss Barbara Walters' book How to Talk to Practically Anyone about Practically Anything.

C. Required Material

1. Knowledge of logical order in conducting an interview
2. Skills in writing a news story
3. Ability to write different types of interview leads
4. Ability to conduct a telephone interview
5. Ability to cover press conferences
6. Knowledge of courtesy and proper procedure in interviewing
7. Ability to check quotes with person being interviewed to insure against libel
8. Writing the interview while the facts are still fresh in the mind
9. Ability to recognize key thoughts for the lead
10. Ability to formulate sets of questions before conducting the interview

D. Suggested Activities

1. In groups of two, students will take turns interviewing each other and will write personality vignettes.
2. Students will read and discuss the chapter on interviewing from PRESS TIME.
3. Students will bring to class examples of interview stories which they have cut from metropolitan newspapers.
4. Students will listen to a television interview and will write an interview news story from their notes.
5. Students can listen to a cross-examination debate and notice how the teams incorporate interviewing principles.
6. Students may practice taking notes while listening to a speech student present a speech.
7. The teacher may arrange for the principal, superintendent of schools, or another teacher to be presented in a press-conference type situation. The students should demonstrate note taking ability-question, and inquiry approach, and should write a story from their notes.

8. The students should make an appointment with some student on campus or a local official for an interview and write an interview story.
9. Students should write a set of questions to be asked a person they will interview.
10. Students should question a city official concerning some policy or issue of current significance.
11. Students can conduct a telephone interview with someone concerning an issue of relevance to the city.

E. Audio-Visual Aids

1. Prepare a transparency on the proper rules for conducting interviews.
2. Prepare a tape-recorded session from the Today show--an interview conducted by Barbara Walters.

F. Resource Materials

1. Adams, Julian, and Stratton, Kenneth. Press Time. 2nd Ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.
2. Teacher's Guide to High School Journalism. Published by the Indiana State Department of Public Instruction, 1965.
3. Husted, Orval C. Journalism Workbook. Sand Springs, Oklahoma, 1969.
4. How to Talk to Practically Anyone About Practically Anything, by Barbara Walters.

G. Strategies for Evaluation

1. The students will turn in various interview stories which they have conducted throughout the unit. The teacher will grade them looking for proper qualities of good interviews which the student has learned in class.
2. Students will explain, in a short essay, the proper procedure for conducting an interview.
3. Students will prepare a biographical data sheet to be graded by the teacher.
4. Students will discuss, in a class discussion, the proper procedure for setting up an interview and proper rules of etiquette to follow during an interview.
5. Students will write a paper on the good qualities of a television interview which they have observed.

UNIT VII. FEATURES

A. Instructional Objectives

The student will:

1. Identify the differences in feature writing and news writing.
2. Analyze features for content, detail, structure, and style.
3. Identify features appearing in newspapers, magazines, school publications, and on television and radio.
4. Find actual feature material from their own surroundings.
5. Avoid writing which weakens features.
6. Write different categories of features including: featurettes, brites, human-interest stories, shorts, and fillers.
7. Employ techniques learned from feature writers in various professional publications.
8. Adjust the subject of the feature to the audience for which he is writing.
9. Recognize the need to hold reader interest and to develop clear, concise, effective writing.

B. Suggestions for Introducing and Motivating the Unit

1. The teacher could arrange for a feature writer from a metropolitan paper to speak to the class.
2. The teacher can discuss and read examples from United Press International Best Selections, 1972 for examples of good features.
3. Students could read examples of investigative reporting to recognize the requirements and style of good feature articles.

C. Required Material

1. The ability to differentiate between features and other types of news stories
2. Understanding of feature content, style, structure, and detail

3. Ability to identify features where they appear
4. Ability to write features from their own surroundings
5. Understanding of weak feature material
6. Understanding of different types of feature materials
7. Ability to employ feature techniques
8. Understanding of feature writing components

D. Suggested Activities

1. Students could examine and analyze selected short features in groups, and point out basic characteristics.
2. Students can compile lists of ways in which features differ from news stories and editorials.
3. Students should practice writing feature leads for the different types of features they write.
4. Students should examine local papers in groups and demonstrate how the feature helps enliven the newspaper page.
5. Students can analyze examples of incident featurettes from copies of the Reader's Digest.
6. Students should write weekly features which they base on information from around the school.
7. Students should discuss ways to make the feature capture reader interest.
8. Students can prepare lists of trite expressions to be avoided in writing features.
9. Students can write features from specific incidents which the teacher provides in class.
10. Students can be given sets of information from the teacher in which they identify the unimportant feature material.
11. Students can keep notebooks for their feature study in which they keep examples of features, tips on writing features, featurettes, possible subjects, etc.
12. The class can prepare lists of suitable feature verbs.
13. Students can examine features in class and determine their purpose characteristics, audience appeal, and author techniques.

14. Students should bring examples of features which entertain the reader, amuse him, instruct in an entertaining manner, or provide significant informative information.
15. Students can discuss distinctive characteristics of features which they have observed in class and by reading examples.
16. Have students develop kinds of features from information they have gathered from classmates, as interests, inquiries, etc.
17. Discuss the order of construction in features as opposed to the inverted pyramid in news writing.
18. Have the students participate in a brainstorming session to come up with feature ideas for the school paper.
19. Students can clip examples of features which use different types of feature leads.
20. Students can clip a feature from the paper and analyze it by cutting its lead, body devices, and conclusion.
21. Students can exchange features with another student and rewrite them, pointing out errors, and checking for feature problems.
22. Teachers can collect features on one day and hold them for a week. Return to the students and allow them to rewrite them.
23. Students should study Writer's Market and discuss five publications as possible outlets for features.
24. Read features provided by the teacher and list as many vivid sensory details as can be found.
25. List sources of features found in local newspapers.

E. Audio-Visual Aids

1. Transparencies of vivid, sensory words
2. Transparency on the "spool" type method of feature construction
3. Transparencies on examples of feature leads
4. Transparencies on writing devices

F. Resource Materials

1. Press Time, Chapter 9.
2. Rolling Stone Magazine
3. Esquire Magazine
4. New York Magazine
5. Copies of Reader's Digest
6. Writer's Market, 72, Ellenwood & Moser, Cincinnati, Ohio, Writer's Digest 1972.
7. United Press International, Best Selections, 1972
8. Teacher's Guide to High School Journalism
9. Springboard to Journalism. Allnut, Benjamin. (New York: Columbia Scholastic Press, 1960).
10. Flesch, Rudolf, The Art of Readable Writing. New York: Harper & Brothers, 1949.
11. Reddick, Dewitt C. Journalism and the School Paper. Boston: D. C. Heath & Co., 1966.
12. Schoenfeld, Clarence A. Effective Feature Writing. New York: Harper-Row, 1960.
13. The Student Journalist and Depth Reporting. New York: Richards Rosen Press, Inc., 1970.

G. Strategies for Evaluation

1. Have the students describe the characteristics of feature stories found in a current periodical in a paper to be graded by the teacher.
2. On a test, have the student list differences between features and news stories.
3. The student should list on a paper, several possible feature subjects from the school or community.
4. The student will turn in a feature each week to be graded by the teacher.
5. On a test, the student should list some of the transitional words, and vivid sensory words.

6. The student should clip examples of feature leads which are used in writing features to be graded by the teacher.
7. The students should write at least five long features to be turned in to the teacher and graded.
8. The students should keep a notebook of feature ideas, and good features to be graded by the teacher.
9. In groups, the students should prepare different feature leads on subjects given by the teacher to be graded.

UNIT VIII. EDITORIALS

A. Instructional Objectives

The student will:

1. Develop logical argumentative patterns on particular issues, either pro or con.
2. Express opinions in writing.
3. Appreciate the value of the media and its influence.
4. Write persuasively rather than objectively.
5. Demonstrate knowledge of differences in editorials and other types of writing.
6. Recognize qualities of effective editorials.
7. Be aware of the power of editorial campaigns.
8. Use logic in place of preaching in editorials.
9. Demonstrate knowledge of personal interpretation as opposed to objective reporting.
10. Recognize the purpose of the editorial to persuade the reader to action or to motivate him.
11. Recognize the need to present sound reasoning and valid logic to support each argument.

B. Suggestions for Introducing and Motivating the Unit

1. Students can discuss school (campus-wide) issues and the most effective logic which could be used on each side.
2. Students can listen to debate teams and gather ways of utilizing effective logic.

3. Students can compare written material from various sources on one particular issue and compare the strategies each side demonstrates.
4. Students can write down as many examples of opinion writing they can think of.

C. Required Material

1. Ability to develop logical argumentative patterns in editorials
2. Ability to express opinions in writing
3. The understanding of the influence of the media
4. Understanding of differences between editorials and other forms of writing
5. Ability to recognize qualities which make editorials effective
6. Understanding qualities which make editorials effective

D. Suggested Activities

1. Students can read editorials on the same subject from the Dallas Morning News and the Dallas Times Herald and compare them.
2. Students can read editorials from a school paper and compare them to the scope of an editorial in a large, daily paper.
3. Students can read English texts for examples of writing logically.
4. Students can read editorials written by classmates and compare them with their own or comparable subjects.
5. Students can read Ch. 12 & 13 from Press Time.
6. Students can look through periodicals for examples of editorial policy.
7. Students can listen to television commentaries and compare them to newspaper editorials.
8. Students could give sample television commentaries.
9. Students can listen to the debate team for examples of logical reasoning.
10. Students can construct pictorial editorials.

11. Students may write editorials in response to another editorial.
12. Students may write a critique of an editorial pointing out strengths and weaknesses.
13. Students may brainstorm for editorial subjects.
14. Students may discuss two opposing editorials in a panel discussion.
15. Students can have a discussion on the role of the editorial in a school paper.
16. Students may write papers on the influence of an editorial in the local paper or the local community.

E. Audio-Visual Aids

1. Transparencies on structure of editorials
2. Editorial filmstrip
3. Bulletin boards depicting different editorials

F. Resource Materials

1. Press Time, Ch. 12 & 13.
2. Hartman, William and Kufe, Kay. Activities for Journalism. River Forest, Ill. Laidlow Brothers, 1970.
3. Spears, Harold. High School Journalism. New York: Macmillan Co., 1964.

G. Strategies for Evaluation

1. In a test situation, the student should determine an editorial topic, relate it to a news item of current interest.
2. Students can be given the class period to gather information on a topic and write an editorial on it.
3. Students can discuss the differences in editorial structure and the inverted pyramid in a one-page paper to be graded by the teacher.
4. Students, divided into two groups, can each present a television commentary for a grade.

UNIT IX. SPORTS WRITING

A. Instructional Objectives

The student will:

1. Demonstrate knowledge of differences in sports writing and other forms of writing.
2. Write a story in the jargon and style of sports language.
3. Recognize the proper placement of sports stories in the paper.
4. Identify the difference in advance stories, sports reports, and summaries after the event.
5. Recognize feature material available to sports writers.
6. Write columns for the sports page.
7. Identify sports expressions which are outdated.

B. Suggestions for Introducing and Motivating the Unit

1. Students can read various examples of sports stories from local papers.
2. Students can listen to sports broadcasters on television.
3. Local sportswriters may visit the class to provide information.

C. Required Material

1. Ability to differentiate between sports writing and other forms of writing
2. Ability to write in sports language
3. Understand the proper placement of sports stories
4. To understand the differences in various forms of sports writing
5. Understand how to write sports features

D. Suggested Activities

1. Students can bring examples of sports stories from local papers to be examined for sports jargon.
2. Students can listen to tape recordings of television sports casters.

3. Students could arrange to watch a local reporter cover a high school sports event.
4. Students can attend various sports events and do sports stories using the appropriate terminology.
5. Students can follow a sports event from an advance story to the sports report.
6. Students can clip examples of good sports columns and discuss good qualities contained in each.
7. Students can bring examples of good sports feature stories from Sports Illustrated to be discussed in class.
8. In a brainstorming session, students can discuss ideas for sports features for the school paper.
9. The coach of one of the teams may be questioned by the students in an interviewing session.
10. Students should become familiar with an athlete or coach to help them write good stories.

E. Audio-Visual Aids

1. Transparency on sports story composition
2. Transparency on proper sports terms for several sports
3. Kodak films on Southwest Conference sports winners
4. Tape Recorder
5. Television

F. Resource Materials

1. Press Time
2. Teacher's Guide to High School Journalism
3. Springboards to Journalism

G. Strategies for Evaluation

1. Students will be required to turn in (5) sports stories during the unit to be graded.
2. On a test, students will explain the differences in sports writing and other types of writing.
3. In a situation created by the teacher, the student will write an advance story and a report of an event to be graded by the teacher.

4. Students will turn in examples of a sports column they could write for the school paper.
5. Students will turn in lists of trite expressions to be avoided in a paper.

UNIT X. AMUSEMENTS

A. Instructional Objectives

The student will:

1. Recognize the importance and role of amusements in a newspaper through student's evaluation of newspaper content.
2. Develop skills in writing different kinds of amusements--reviews, columns, etc.--through class assignments which will be evaluated by students and teacher.
3. Identify different types of amusements to be measured by teacher testing.
4. Evaluate literary work and draw conclusions on qualities as measured by teacher's evaluation of review.

B. Suggestions for Introducing and Motivating the Unit

1. Read and make available amusements found in area newspapers which illustrate different types of amusements.
2. Bulletin board display showing columns, comics, reviews, etc.
3. Class discussion on purposes of the newspaper other than to inform
4. Discuss the value of entertainment in a newspaper

C. Required Material

1. Knowledge of kinds of amusements, e.g. reviews, columns, etc.
2. Skills in evaluating movie, books, etc. for use in writing reviews
3. Understanding of styles of columns, e.g., personal, gossip, human, exchange
4. Knowledge of basic techniques needed to write columns
5. Ability to decide where amusements are beneficial in school newspapers

D. Suggested Activities

1. Have students read a variety of reviews and columns.
2. Students can evaluate a play or movie seen by the entire class. Follow this by having each person write a review.
3. Have students write several kinds of reviews to be used in the school paper.
4. Student's amusements' reviews to be orally evaluated by class
5. Have a discussion concerning types of amusements that are best received by student body.
6. Practice writing several types of columns.

E. Audio-Visual Aids

1. Copies of area newspapers
2. Television set

F. Resource Materials

1. Adams, Julian, and Stratton, Kenneth. Press Time. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969. "Making Columns Come Alive," pp. 190-201
2. Foxguson, Donald L., and Patten, Jim. Journalism for Today, National Textbook Co., 1972. "Humanizing the News," pp. 75-82
3. Reddick, Dewitt C. Journalism and the School Paper. Boston: D.C. Heath & Co., 1966. "Column Writing," pp. 236-257

G. Strategies for Evaluation

1. After the entire class has seen a movie, play, or television program, each student will write a review to be graded by the teacher as a culmination of the study of amusement.
2. The student will write a column, using the type of his choice, which will be graded by the teacher.

UNIT XI. HEADLINES

A. Instructional Objectives

The student will:

1. Recognize the importance and purpose of headlines for

introducing stories as measured by teacher observation.

2. Recognize different styles and forms of headlines as measured by teacher testing.
3. Develop skills in writing correct headlines for actual stories as measured by teacher testing.
4. Utilize basic rules of headline writing in actual newspaper work as measured by teacher observation and testing.
5. Develop ability to count headlines to fit variety of columns.

B. Suggestions for Introducing and Motivating the Unit

1. Bulletin board display showing examples of several paper's style in headlines
2. Displaying and showing the effect of what a newspaper would resemble without any headlines
3. Brief discussion showing examples of humorous incongruous headlines

C. Required Material

1. Ability to use and recognize varying headline styles
2. Understanding of headline terms such as bicker, deck, tanner, etc.
3. Use of headline chart to determine unit count
4. Use of unit count to write strict headlines

D. Suggested Activities

1. Brief lecture covering basic elements and headline terms, e.g. bicker, tanner, deck
2. Group work matching separated heads to their corresponding printed stories
3. Individual practice writing headlines for stories and determining the count so that they fit the space allotted
4. Group discussion to analyze personality individual papers establish through use of headlines
5. Discussion concerning sensationalism as found in newspaper headlines

6. Have students bring in examples of headlines that violate the rules

E. Audio-Visual Aids

1. Various newspapers from different parts of country
2. Headline charts
3. Bulletin board displays

F. Resource Materials

1. Adams, Julian, and Stratton, Kenneth. Press Time, 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1969. "Headlining a Story," pp. 272-293.
2. English, Earl, and Hach, Clarence. Scholastic Journalism. Ames, Iowa: Iowa State University Press, 1968.
3. Hartman, William, and Kufe, Kay. Activities for Journalism. River Forest, Ill.: Laidlaw Brothers, 1970.
4. Reddick, Dewitt C. Journalism and the School Paper. Boston: D.C. Heath & Co., 1966. pp. 285-318.

G. Strategies for Evaluation

1. Essay test to evaluate headline style. Given an example of a front page, student would be asked to discuss its appearance touching on elements and general impressions.
2. Skill test to evaluate student's ability to write specific headlines which follow basic rules for headlines during a given amount of time.
3. Give a list of pre-prepared headlines and have students determine their count

UNIT XII. COPYREADING & PROOFREADING

A. Instructional Objectives

The student will:

1. Recognize deviations from style book found in copy as measured by teacher testing.
2. Use standard copyreading marks to correct copy within a set time as measured by teacher testing.
3. Apply basic knowledge of writing while copyreading to improve another's writing as measured by teacher observation.

4. Remain accurate in spite of time deadline as measured by teacher testing when copyreading and proofreading.
 5. Improve copy by eliminating errors, weak verbs, and unnecessary words as measured by teacher observation.
 6. Use standard proofreading marks to correct pages within a given time as measured by teacher testing.
- B. Suggestions for Introducing and Motivating the Unit
1. Show examples of copy before copyreading is done and afterwards to show improvement
 2. Use bulletin board display showing how copyreading and proofreading symbols are used
- C. Required Material
1. Review of style book
 2. Memorization of both copyreading and proofreading marks
 3. Understanding of why standard style should be maintained throughout newspapers
 4. Ability to use copyreading and proofreading marks to improve or correct copy
- D. Suggested Activities
1. Copyreading stories from area newspapers which are still in need of better copyreading
 2. Practice correcting examples of stories and page proofs in need of copyreading and proofreading
 3. Mark typographical specifications for stories to be submitted to the printer
- E. Audio-Visual Aids
1. Copies of area newspapers
 2. Charts with copyreading and proofreading marks
- F. Resource Materials
1. Adams, Julian, and Stratton, Kenneth. Press Time, 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969. "Copyreading & Proofreading for Accuracy." pp. 250-271.

2. Ferguson, Donald L. and Patten, Jim. Journalism for Today. Skokie, Ill.: National Textbook Co., 1972. pp. 118-271.
3. Reddick, DeWitt C. Journalism and the School Paper. Boston: D.C. Heath and Co., 1966. "The Copyreader--Guardian of Accuracy" pp. 268-284 and "Proofreading" pp. 352-357.
4. UPI Stylebook

G. Strategies for Evaluation

1. Each student will be given an objective test which will cover the style book, proofreading and copyreading marks.
2. Skill test--Each student will be given a series of stories to be copyread and proofread correctly within a given amount of time.

UNIT XIII. MAKEUP

A. Instructional Objectives

The student will:

1. Determine location of stories by judging importance as measured by teacher observation.
2. Recognize different styles of makeup, e.g., perfect balance and circus, as measured by teacher testing and observation.
3. Understand concept of balance in makeup as measured by teacher observation of work.
4. Identify and recognize terms associated with makeup such as white space, tombstoning, balance, etc. as measured by teacher testing and observation.
5. Design attractive pages when given information as measured by teacher evaluation of projects.
6. Utilize cuts effectively in makeup as measured by teacher evaluation of project work.
7. Utilize devices such as boxes, sub-heads, etc., to improve appearance of page as measured by teacher observation.
8. Utilize basic rules of makeup as measured by teacher evaluation of projects.

B. Suggestions for Introducing and Motivating the Unit

1. Use of transparencies to show manner in which lay-out design is designated
2. Showing on half-scale the lay-out of an area newspaper
3. Bulletin board display showing one page from half-scale, to lay-out, to paste-up

C. Required Material

1. Understanding of basic rules of makeup
2. Ability to use cuts effectively
3. Review of typography so related to make-up
4. Recognition of terms related to makeup, e.g. sub-heads, etc.
5. Ability to design attractive pages
6. Ability to determine eye-movement to aid in makeup

D. Suggested Activities

1. Analysis of design used by area newspapers
2. Long term project /n student to design four-page newspaper
3. Practice lay-out skills by designing page from information given in several different styles

E. Audio-Visual Aids

1. Copies of area newspapers
2. Transparencies

F. Resource Materials

1. Adams, Julian, and Stratton, Kenneth. Press Time, 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969.
2. English, Earl, and Hach, Clarence. Scholastic Journalism, Ames, Iowa: Iowa State University Press, 1968.
3. Reddick, Dewitt, C. Journalism and the School Paper. Boston: D.C. Heath and Co., 1966.

G. Strategies for Evaluation

1. Each student will turn in a six weeks project in which he has designed and written the material and heads /n a 4 page newspaper which will count as a major part of grade.

2. Each student will be given an objective test which covers basic terms and rules concerning layouts.

END